SCREEN RADIO MUSIC STAGE

VARIETY

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DRY THREAT SCARES WETS

Only Nickel Ride About War-Boomed Coney Island Is Via the Subway

By JOE SCHOENFELD

Coney Island, Brooklyn's brazen hussy, is no longer the world's cheapest playground. Just as the High Cost of Living has manifested itself with necessities, it has also made its imprint on the rides, the honkytonks and hot dogs. Gone, at least for the duration, is the nickel-commodity in Sodom-by-the-Sea.

War's impress on that gaudy strip that juts into upper New York bay has hardly been tragic. Only the boardwalk, with its complete blackout at night, is in mourning, yet even this has been an attraction of a type to boys and their dolls romantically inclined. But before they get to the deep shadows and the soft sand, Surf avenue, the Bowery, Luna Park and Steeplechase dip into their jeans—not for 5c pieces but for silver.

Last year and the years before that, the nickel hotdog was a Coney Island staple—as certain as death and taxes. The drastic change in the times is perhaps best personified by the fact that there isn't a nickel frank now to be found in all of Coney Island. The rule is 10c (15c at Feltman's), and a couple of years ago the Coney trade would have expected a hotdog to come in a mink wrapper for that price. Even Nathan's, which made of its 5c frankfurters an institution, has upped its price to 7c; with onions, 10c.

Last Sunday (20), the eve of the official start of summer, Coney drew nearly 1,000,000 people on a sweltering day. Here again was another

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CAB, Hooper Both Show Sharp Dip in Listening Despite Ban on Driving

The latest Cooperative Analysis of Broadcasting and Hooper program checking reports show that listening took quite a drop for the first two weeks of June. Indications are that the final weeks of the same month will show a much bigger dip.

Radio research experts had figured that the ban on pleasure driving and general gasoline rationing would serve to keep listening above normal during this month, but it now turns out that people are getting away from their homes as much as ever at this time of the year, with public conveyances taking the brunt of their peregrinations. Passenger figures among street cars and buses in several midwest cities, for instance, are 25% over what they were a year ago.

Like It Sweet

Hollywood, June 22.

Checkup on dancing at the Hollywood Canteen shows 70% of the service men in favor of sweet music and the rest on the jitterbug side.

Answer is that most of the soldiers and sailors come from farms and small towns where the old slow and easy hoofing is still in vogue. Jitterbugs generally come from big cities.

Churchmen Abhor Growing Cussing On Radio Shows

Detroit, June 22.

Protests against 'profanity and indecency' in radio broadcasts were voiced at the annual convention of the American Lutheran Church here. Although Dr. Emanuel Poppen, president of the American Lutheran Church, declared that he had not heard any profanity nor indecencies on the air, he would accept the assurances of the 200 delegates that this condition was growing more intolerable and would accept their resolution.

In their resolution, to be sent to all networks, the churchmen declared 'the majority of radio listeners prefer the clean to the unclean and would welcome action which would show that those who govern radio are of the same mind.'

Following the passage of resolution, Dr. Poppen added, 'If the radio has to resort to vulgarity and profanity to get a laugh, the major networks better employ some new script writers.'

Medicos May Go on Air With Health Education

The New York Academy of Medicine is readying a conference on the use of radio for spreading health information and education. One-day confab will be held in New York in the fall, with 50 to 100 health agencies as well as networks and local stations represented. It will be the first such meeting ever to be held.

Dr. Iago Galston is in charge of the plans.

'DRINK SANELY', DISTILLERS URGE

Twelve Bluenose Pressure Groups Have $10,000,000 to Propagandize for Prohibition II—Same Factors as in the Last War

POTENT RIGHT NOW

Washington, June 22.

Agitation for Prohibition, sparked by 12 dry groups with a total of $10,000,000 to spend for propaganda, is gaining momentum. Liquor industry, distillers and wholesalers, is palpably worried and making every effort to counteract the bluenoses with public-goodwill propaganda of its own.

Strength of the dry interests is so great, in fact, that a spokesman for Allied Liquor Industries, Inc., a public relations setup to which virtually all wholesalers and most distillers subscribe, fears that a vote in Congress right now on the liquor question would almost certainly bring about Prohibition.

At the moment there are two bills pending in the Senate, either or both of which, if passed, could turn the United States bone dry virtually

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Detroit Riots Shut Theatres, Niteries

Detroit, June 22.

Theatres and niteries were closed here Monday (21), when martial law was imposed on Detroit following violent race riots which to date have resulted in 26 deaths and 600 injuries. Amusement places will remain closed until martial law is lifted.

In addition to the 30% slash in film grosses, a number of colored and white houses have suffered severe property damage at the hands of the rioters. Crowds were cleared out of the theatres by 9 p.m. Monday. Night life was ended by the 10 p.m. to 6 a.m. curfew ordered by Gov. Harry Kelly. Only war workers on the night shift are exempt.

Two thousand additional Federal troops are expected here Wednesday (23) to reinforce those ordered into the area Monday by President Roosevelt.

Show Biz Maps Own C. of C. to Aid Govt. in Tackling Post-War Problems

Wrong Quiz Show

New exec with a film producer, who personally bought a piece of a new play which opened on Broadway recently, went backstage to tell the femme lead that she ought to be in pictures.

Said the girl: 'I have been in pictures.'

Exec: 'Then you undoubtedly were with the wrong company.'

'I was with Mr.....' responded the girl, mentioning the producer the exec is now with.

Out of the war-inspired project currently taking shape aimed at the complete mobilization of show business to hypo morale will emerge a permanent setup in which the entertainment industry in America will project itself as a constructive force in the tackling of post-war problems.

While the immediate aims of the industry leaders are to merge the vast national pool of talent and show biz resources into a cohesive unit, which will operate in the interests of the men in uniform and defense workers, it's likewise the intent to give the industry as a whole a new stature which will extend into the post-war era. As such, the entertainment industry, it's felt, will gain universal recognition as something akin to a Show Business Chamber of Commerce. Idea, too, is to impress Washington with the important role that people in show business can play as a force for good, not only in times of war, but during the peace.

Meanwhile, unified action from all ranks of show business aimed at the unprecedented morale job to help speed the victory will be crystallized at a two-day meeting of the permanent Conference Board of the nation's entire entertainment industry, to take place in New York July 14-15. Plans for the sessions, which will officially set in motion the vast national pool of industry talent and facilities, were furthered at a meeting Thursday night (17) of the Continuation Committee, outgrowth of the recent National Conference of

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Robeson's 'Labor For Victory,' NBC, A Ticklish Spot

In view of the recent race riots in Detroit and elsewhere, the scheduled appearance Sunday night (27) of Paul Robeson on the 'Labor for Victory' program over NBC has created a ticklish situation for the network and its affiliated stations. To protect itself and the outlets, NBC has informed them by teletype of the possible controversial nature of the show, so they will have time to cancel it if they desire.

Script for the broadcast, prepared by Negro poet Langston Hughes and composer Earl Robinson, calls for Robeson to play the lead in a drama about the return of the legendary John Henry to earth to see the contribution being made by the American Negro in the war effort. The CIO, which is presenting this stanza in the series, according to its alternating arrangement with the AFL, has taken ads in the dailies in cities where NBC has affiliates, spotlighting the show.

Chain-Store Nostalgia In Niteries Pays Off

Nostalgia on a chain-order basis is the tieup between the William Morris agency and Bill Hardey's Gay '90s, New York.

The booking office will farm out 'Gay '90s' shows, props, billing, etc. to hotels and niteries, patterned after the New York original. Hardey recently won a test case to establish full legal priority on the nitery's name.

'That Great War Song Will Write Itself Sans Contests': Irving Berlin

Hollywood, June 16.

Editor, 'Variety':

I have often expressed myself to you and you know how I feel about the so-called 'great war song,' which everyone seems to think is yet to be written. I have never believed that the 'Over There' of this war will come through contests or specific rules laid down by the OWI. Important war songs just aren't written that way.

In my opinion, Tin Pan Alley should be allowed to go on as usual, without any restrictions, and out of the good and bad will come the right song. Maybe it is here already —who knows?

However, there is an important job that Tin Pan Alley can do to

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NO MORE SUMMER BUSINESS PROBLEMS!
SEE THE REASONS WHY ON PAGES 5 to 14

Ratio of War Films About the Same; Radio Quiz Shows They Still Like 'Em

With the recent flurry among distribs and exhibs over the plethora of war pix a rapidly-dying duck, analysis of films released last month shows the percentage devoted to the world conflict hitting about the same average as during the previous four-week period. Just about one out of every four films that went into distribution during the two months was directly related to the war. That's a decline from the December to June average, which was one out of three films with war background or theme.

Features with indirect relationship to the war fell to 8% in May from 15% in April. Fifteen percent was also the figure for the average of the past six months.

Comparison of the actual number of war releases in May is somewhat misleading, since fewer features went into distribution during that month than anytime during the current film season. There was a total of only 25 films released, as against 45 in April and an average of 35 a month for the season. Of the total of 25 in May, six dealt directly with the war and two indirectly. In April, out of the 45 total, 11 had direct war themes, while seven referred indirectly.

In the shorts field, the number of releases during May dealing directly with the war continued the steady climb that started in February. There were 24% during the latter month, 27% in March, 37% in April and 44% in May. Total shorts releases held pretty steadily at about 33 a month, with 14 of that number during May referring directly to the war.

Figures for the past six months

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Martha Raye Recuperating, May Resume Camp Tour After H'wood Pix Date

Martha Raye, forced to cancel a six-week Camp Shows booking when she was stricken on her second day out, is mending rapidly, USO-Camp Shows execs were informed this week, and will probably be in condition to check in on the 20th-Fox lot on the Coast about July 1 for a feature spot in the new Betty Grable film.

Miss Raye has been entertaining the men in uniform both in this country and abroad almost without interruption for the past 10 months in a cuffo contribution which, say the Camp Shows execs, is tops among the army of 'soldiers in greasepaint'. As such, it's pointed out, she's sacrificed an income running into six figures, having taken time out for only two guest shots on the air. Highlighting the 10-month morale trouping stint, of course, was her four-month tour offshore as part of the now-famous all-femme theatrical task force, including her nine-week tour of the North African combat zones, five of the weeks as a solo performer.

The comedienne, found to be anemic by medicos after she was stricken in New Orleans several weeks ago, is currently convalescing in San Francisco.

Paul Stewart's 1 Pic Before Joining Army

Paul Stewart, who recently resigned from the Office of War Information overseas radio division, left for the Coast last night (Tuesday) on a one-picture deal to play a Washington correspondent in 'Government Girl,' at RKO. Deal calls for a four-week guarantee, with a probability of eight weeks shooting. He's slated for Army induction Aug. 31.

Mrs. Stewart, actress Peg LaCentra, is in 'The Patriots,' which closes Saturday night (26) at the National, N. Y.

Dalrymple Joins Korda As His Chief Assistant

London, June 10.

Ian Dalrymple, head of Ministry of Information's Crown Film Unit, has resigned to join Sir Alexander Korda as chief assistant. Was a script writer before the war; credits included 'Citadel' and 'Pygmalion.'

Went to MOI in the fall of 1940, made 'Ferry Pilot,' 'Target for Tonight,' 'Britain Can Take It' and other official commercial pix.

After Ruth Chatterton For $13,163 Tax Arrears

Ruth Chatterton, actress, will be named a defendant in a civil action for alleged unpaid income taxes by the Government, it was learned on Monday (21) in N. Y. federal court. A U. S. marshal is prepared to serve the actress with a summons and complaint at the Ritz Towers Hotel, N. Y. The action will be started in Los Angeles.

The actress, former wife of Ralph Forbes and George Brent, is charged with the alleged unpaid taxes for the years 1932 and 1935 amounting to $13,163.

The Government plans to issue a tax lien against valuable pieces of furniture, now in a los Angeles storage warehouse, unless the taxes are paid.

The Government claims that Miss Chatterton owes back taxes for 1932 amounting to $7,824 despite a credit she received for an overpayment made by Brent, to whom she was still married. The credit amounted to $4,870. During 1935, she owed $5,234.

Old Golders 'Stranded' In Cleve., With Only Lodging a Hotel Lobby

Cleveland, June 22.

Most of the people connected with the Old Gold-Sammy Kaye show (CBS) found themselves stranded in Cleveland last Wednesday (16), with a hotel lobby the only place to sleep while awaiting the next train for New York. The program had emanated from Akron earlier in the evening and the gang set off by auto for Cleveland, a distance of 38 miles, with the view of catching a midnight train. A washout forced the driver to make a long detour and the car drew up at the Cleveland station several minutes after the tran had left.

After trying to get lodgings for the night in seven hotels, the bunch, which consisted of Red Barber, Lou Holtz, Maury Holland, producer, and Ed Ettinger, writer, settled down in the lobby of one of the larger hotels, with the permission of the night clerk. There they slept until 6 a.m., the night clerk awakening them by prearrangement so that they could catch a through train to New York. Holtz had planned to go on to New York, but the episode so shattered him that he got off at Detroit, where he is filling an unlimited nitery booking.

GETTIN' TOUGHER 'N' TOUGHER TO L.A.-N.Y.

Hollywood, June 22.

Problem of transit between both Coasts is proving troublesome and expensive to film and radio execs who must make the cross-country trek occasionally. Plane and train reservations must be made at least a week in advance and then isn't certain. Latest to be stalled here is S. Barrett McCormick, who is being held here until the weekend as no train space is available.

Max Gordon Joins Todd, Harris Under 20th Wing

Max Gordon has concluded his producer deal with Columbia Pictures and has reached an agreement with 20th Century-Fox. Under the new pact the picture company will back his stage productions and he will have a film producer berth with the studio. The new setup is effective at once.

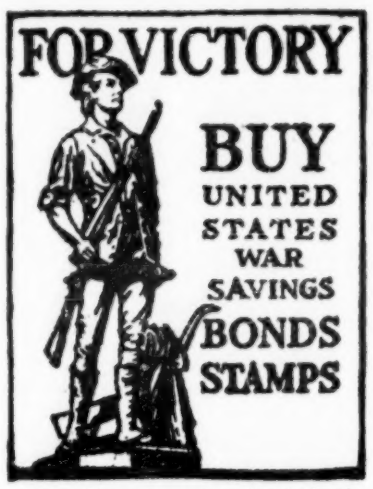
Deal with Gordon gives 20th a financing outlet with three top Broadway producers. The company already has agreements to back the legit productions of Mike Todd and Jed Harris. In the case of Harris, he will also operate as a film producer.

ELWYN GOES METRO

Hollywood, June 22.

Robert Elwyn, owner and founder of the Woodstock theatre, Woodstock, N. Y., was signed as a director by Metro.

He will start in the short subjects department.



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

'Student Prince,' with Its Germanic Theme, Deemed Unpropitious Right Now

By HOBE MORRISON

The Shuberts' current revival of 'The Student Prince,' at the Broadway theatre, N. Y., has two distinct aspects. The most immediate and obvious is that its production and performance are woeful. If the garishly painted settings and drops aren't out of the Shubert warehouse they certainly look it. As for the costumes, they're ill-fitting and/or appear to have barely survived too many road tours.

With the exception of Everett Marshall, the casting and performance are inexcusable. Even Marshall seems to have been playing in such company so long that his performance, both vocally and dramatically, has grown slipshod and hokey, though it remains authoritative. Most of the others are frankly inadequate. The singing is painful and the acting, particularly the elephantine comedy, is excruciating. The staging, for which J. J. Shubert himself takes program billing, is incredible.

However, there is a secondary, though possibly more important aspect to the show. That is the question of judgment and taste involved

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DeSylva, Silvers to Do Show for Canada Navy

Hollywood, June 22.

B. G. DeSylva, chief of production at Paramount, is taking time off to start rehearsals on a patriotic show for the Royal Canadian Navy in Toronto, Ont., something like Irving Berlin's 'This Is the Army,' but with a northern and nautical flavor.

With Lou Silvers, Lux Radio Theatre musical director, and Sam Ledner, Paramount dance supervisor, DeSylva leaves tomorrow (Wed.) for the Canadian town for three days of organizing, after which he will hop to New York and leave the details to Silvers. Before coming to Hollywood, Silvers produced the 'Hasty Pudding' shows at Harvard for 10 years.

Miller Wants Ina Claire For Rose Franken's Play

Gilbert Miller is paging Ina Claire for the lead in his fall production of 'Beyond the Farthest Star,' new Rose Franken play. The part has previously been described as suitable for Katharine Cornell.

Miss Claire, a resident of San Francisco for the last several years, and retired has received numerous stage offers. She was mentioned some months ago as planning to return to Broadway in a revival of Chekhov's 'A Month in the Country,' but nothing has been heard of the idea recently.

Veidt's $72,000 Estate

Hollywood, June 22.

Conrad Veidt, screen heavy, left his estate of $72,000 to his widow and daughter.

The first Mrs. Veidt was also cut in for regular payments.

SAM TAYLOR'S COMEBACK

Hollywood, June 22.

Sam Taylor, one time ace director in silents, and long associated with Harold Lloyd, is returning to pictures under a Metro producer-director contract.

Draws a Laurel and Hardy comedy as his first assignment.

THE BERLE-ING POINT

By Milton Berle

Flew down to Washington last week to make a recording for the Treasury Department and are prices expensive. I found out why they call Washington the capital. If you don't have any, don't come.

It's very easy to become a big shot in Washington. Just find three letters which aren't being used and build a bureau around them.

Visited the Troika, and is that a swanky night club. The busboys speak only to the waiters, the waiters speak only to the manager, and the manager speaks only to the OPA.

Virtue

It really is, I think remockable,
To find a girl who still is shockable.

Do you think the Lindy habituals ought to be called Herringvolk?

Was just offered a radio job by a cleaning fluid concern. They want me to make spot announcements.

My brother (the one who prefers Bob Hope, the traitor!) has a new job. He's writing dialog for the ballet.

Nowadays, girls are more interested in becoming WAVES than wives.

And is it true that the WAVEs with beautiful figures are made petty officers?

John J. Anthony's program ought to be renamed 'Troth and Consequences.'

The army doctors are giving press agents a new eye examination. They hold up a copy of a Broadway column and if the p.a. can see his client's name, he's in.

Henry Kaiser has launched so many ships that he's run short of champagne. From now on he's going to christen them with Pepsi-Cola.

Hear my plight, it's really tragic,
I cannot stand, 'That Old Black Magic.'

Benny Goodman to Star In Pic About Himself

Hollywood, June 22.

Benny Goodman goes into a triple role at 20th-Fox as co-author, star and Exhibit A in the story of his own life.

William LeBaron will produce, with Richard English collaborating with the bandleader on the biography.

Chaplin Takes Bride And Everyone Takes A Burn 'Cept Lolly

Hollywood, June 22.

Charlie Chaplin's sudden nuptials with Oona O'Neill caused journalistic as well as romantic heartburn. While Joan Barry, his onetime dramatic protege and expectant mother without benefit of legal ceremony, lamented the bewildering shift of her ancient light-of-love, various columnists and radio interpreters were doing a literary burn which amounted to a conflagration. To hear the newspaper folks tell it, Charlie put over a double-cross, re-doubled in bold-face caps.

Chaplin, himself, had a burn against Hedda Hopper, who had printed scalding remarks in her column about the Barry case. As a reprisal against Miss Hopper, he is reported to have arranged for an exclusive Hearst newspaper review of his Old Lochinvar drama, with Louella Parsons drawing columnar credit and Harry Crocker as assistant director.

By the time the wedding bells rang (silently) up in Carpenteria, Cal., all the newspapers knew it. There was no journalistic scoop but much complaining. One of the complainants was Jimmie Fidler, who was ready to shoot the works on the radio far in advance of the elopement but was deterred by the Blue networks execs, who thought it was too explosive. Another complaining air commentator was Robert Arden, close friend and confidant of Chaplin, who later inserted a classified ad in 'Daily Variety,' to wit:

'FOR SALE: Would like to dispose, cheaply, of slightly used empty bag which I am still loyally holding.'

The ad was picked up by various downtown newspapers and commented upon in various ways.

Meanwhile the Los Angeles Examiner double-crossed itself. With the Parsons-Crocker-Chaplin combination supposedly sewing up the story, the paper held it out for a replate after the main edition. While this was going on, the Times ran the yarn in its home edition, most of which were delivered before the Examiner cut loose with its replate.

LONGER THAN REAL THING

Hollywood, June 22.

20th-Fox is taking more time to make 'Guadalcanal Diary' than it required the Yanks to chase the Nips off the island.

The Marines finished the job in 94 days and the shooting schedule of the picture will run past 100 days.

Deny Benny Asks Leave From Air

Tom Harrington, v.p. and radio director of the Young & Rubicam agency, declared Monday (21) that Jack Benny on his arrival in New York that noon had denied the report that he would ask General Foods to release him from his contract, which has until next June to go. Benny, according to Harrington, stated that his (Benny's) only concern was getting writer replacements for Bill Morrow, who has gone into the Army, and Ed Beloin, who is considering leaving radio for pictures.

Harrington said that Benny had told him that he was looking over a number of writer candidates and that he didn't think the door was closed as far as retaining Beloin's services were concerned.

The report had it that Benny wanted to give up his Sunday grind on NBC and instead do an occasional guest shot. Also that he anticipated further losses in his program organization due to the war and that he would prefer not to have the worry of rebuilding.

Jane Froman, Gypsy Still Hospitalized By Plane Crash Injuries

Jane Froman, seriously injured in the Lisbon Clipper crash which cost the lives of Roy Rognan and Tamara, underwent an operation on her leg Saturday (19) in Doctors Hospital. Medicos report her in good condition, but indications are that she will be confined to the hospital for several more months. Miss Froman also recently went under the knife for serious arm injuries.

Gypsy Markoff, in Medical Center, N. Y., has undergone several operations during the past few weeks, the most recent one for injuries to her spinal tendon, and also shows improvement. She, too, will be hospitalized for some time to come. Miss Markoff had previously undergone operations for shoulder and finger injuries.

The accordionist-singer did a burn Monday (21) over reports from the Coast that Rognan's widow and partner, Jeanne Lorraine, who was also injured in the crash, has received no offers of financial aid, despite doctoring, nursing and other expenses.

Replying by wire to the report, which appeared in Hedda Hopper's column in the N. Y. Mirror Sunday (20), Miss Markoff took strong objection, pointing out that USO-Camp Shows was not only defraying all of her own (Miss Markoff's) expenses and seeing that she received the best in medical attention, but that Camp Shows offered to do the same for both Miss Lorraine and Miss Froman, in both cases the offers being turned down.

'In fact,' wired Miss Markoff, 'USO has been so splendid about the entire thing that it only heightens my desire to get back on the Camp Shows route as soon as possible.'

TRIM DELIVERIES TO 373

Ritzes, Bob Hope, Fred Astaire Cuffo Tours Sparking Camp Show Circuit

By GLEN NAVES

Camp Peary, Va.

Editor, 'Variety':

The mates can knock off any scuttle but that USO-Camp Shows aren't on the ball, or that interest of service men in them is lagging. As a 'Variety' mugg, I months ago cased a lot of these productions and found them on course and subsequently, as an enlisted man in Navy uniform, I've taken a gander at others with the dual objectives of exposing myself to A-1 entertainment and also sizing up the quality and types of touring productions. Without fail, I've found them in the groove, with the entertainers working hard and cheerfully in their all-out effort to brighten life in camps and at forts, bases and stations for the hundreds of thousands of lads who definitely feel that our way of life should remain protected and as it is—and are darned well ready to do something about it.

Once, I caught the USO-Camp Shows from the comfort line—showered, shaved, rested and clad in my 1940 edition threads; now (catching a show), along with the mates, we come in off a hot drill field, grab chow as we carry trays through a long line and head for one of the huge drill halls. A man appreciates his entertainment more this way. A lot of mates—and soldiers too—find that under wartime restrictions leave and liberty are not always easy to obtain, and therefore they are unable to get ashore and see good entertainment. Most of us can't afford the big time stuff on a seaman's pay anyway. We get it here and at other bases just by getting in line!

Getting Top Grade Shows

Using this U. S. Naval Construction (Seabee) Battalions base as an example, the USO-Camp Show product consistently remains Grade A.

The Ritz Brothers recently were followed in by Bob Hope and company, and hardly had the Paramount comedian gone ashore and the laughter subsided before Fred Astaire and company rolled in—via a Navy station wagon! The talented and inimitable Mr. Astaire—ditto Mr. Hope—left here with many new friends. Smiling, waving and with cheerful 'hellos,' they greeted the service men—lads burned by the sun and wind and hardened by long days of training, men clad in dungarees and in whites and dress blues, and chiefs in their khaki work clothes. There were no formalities. Just in from a day of bayonet drill and field stripping of pieces, I stood at the rear of my barracks, perspiration-soaked and set for chow, and viewed Mr. Astaire's arrival a few feet away. Bareheaded, he walked among the men and smiled and waved. A seaman, clad in work-worn GI coveralls, strode into barracks, proudly exhibiting Mr. Astaire's 'fist' (autograph), and remarked that 'Fred Astaire's a swell guy....just like I thought he was.' (I'd rather have that, were I Mr. Astaire—than a sheaf of glowing press notices.)

Hope, Astaire, Swell Fellas

Both the Hope and Astaire units gave two shows. A huge drill hall (big enough for a Winter Garden, Music Hall or Million Dollar Pier production) is used for USO-Camp Shows here. Units have the cream of the country's best electricians and other technicians in setting-up for their shows—these men are here as enlistments in the Seabees. Usually shows bring their own music. Sometimes skilled service bands and orchestras are in the pit.

First-run movies are booked cuffo all over the base. Usually, a show—no matter how big—hits an area for only one night and is then routed into another. Seabees are seeing A pix weeks (and sometimes months) before they break elsewhere. Very little B product is shown.

The generosity of artists of the stage and screen in making long and tiresome cross-country safaris to bring the best in entertainment to men in the service shall not ever be forgotten by entertainment-hungry beneficiaries. And to Mr. Hope, Mr. Astaire and all others of their artistic and generous kinds—DEEPEST THANKS. The USO-Camp Shows have been touring a long time and they're still topflight. Abroad and in the greatest nation in the world these entertainers are giving freely of their time, talent and strength, and every time we pipe 'em topside, our hearts are glad and filled with gratitude.

This isn't intended as a review. It's just a sincere card of thanks from an old newspaperman turned Navy for the duration.

Glen William Naves, S 1 c, USNR, Replacement Battalions B-4, Barracks 103, Naval Construction Training Center, Camp Peary, Va.

Beeg, Strong Fellah

Hollywood, June 22.

William Morris agency is cooking up a deal to star Johnny Weismuller in a series of muscular adventures, somewhat on the Superman style but not too superhuman.

Agency has not announced whether Weismuller will discontinue his Tarzan films if the new arrangement goes through.

CLAUDETTE COLBERT SEEKS B'WAY PLAY

Claudette Colbert, now in New York, is seeking a Broadway play. She has one film assignment but wants to be back on Broadway in the fall, especially since her husband, Lt. Commander Dr. Joel Pressman of the Navy, is away in the service.

Joe E. Lewis Hits Aussie, All Set to Hypo Morale

Arriving in Australia June 14, Joe E. Lewis is set to embark on a four-month tour of Yank camps on the Australian mainland and in combat areas in New Guinea. The comedian, with accompanist, Austin McClure, is doing the offshore morale stint on behalf of USO-Camp Shows and entertained at many points enroute to Australia.

Lewis volunteered last February, pledging four months of his time to Camp Shows, despite bids for nitery dates which, as in past seasons, would have kept him busy through the summer. Lewis nixed offers, agreeing to wind up his run at the Chez Paree, Chicago, in March and, after a month's rest, take on the South Pacific morale jaunt for Camp Shows.

Before setting out for the extensive tour, Lewis is skedded to do an opening show at the American Red Cross Club 'somewhere in Australia.'

Will Mahoney Dances For Aussie Bond Sales

Brisbane, May 20.

Will Mahoney, currently operating the local Cremorne vaude-revue house in cooperation with Bob Geraghty, has just completed a war bond tour through western Queensland with Geraghty and Mrs. Mahoney (Evie Hayes). Trio raised $240,000.

Mahoney put on his xylophone dance and wowed just like he used to do in U. S. and England.

The comedian-dancer has made his home in Australia for the past few years, ever since he came here for some dates on the Tivoli circuit.

Pat O'Brien's Own Co.

Hollywood, June 22.

Pat O'Brien is going in for independent production as an official of his own company, Terneen Productions, which has been incorporated with 12,500 shares of common stock.

Other officers are Phil Ryan, who will handle production chores, Judge Lester Roth and Howard Henshey. The first O'Brien starrer is set for Nov. 1.

COMPARES WITH 420 FOR '41-42

By ROY CHARTIER.

The vicissitudes of war, manpower and other problems, together with a tendency on the part of some producer-distributors to build up backlogs for any rainy days that lie ahead—and they are sure to come, it is predicted by leaders—will seriously reduce deliveries for the current (1942-43) season.

A careful survey of all 11 companies, taking in Producers Releasing Corp., which has come up during the past two years, indicates that the maximum to be expected will be 373 features, not counting westerns. This, however, is the tops to be anticipated when all deliveries are completed the end of July or August, as the case of distribs may be. It is not at all improbable, on the other hand, that the figure will be under that by a half dozen or more pictures, since a couple distribs are still not set on final release plans.

For instance, 20th-Fox may wind up with 45 instead of 46 and Warners may have 23 instead of the 24 rated as its top probability. Metro is certain of 36 and may not go above that figure but has tradeshown three pictures which, while not yet being sold, may be added for a total year's output of 39. To be taken into account so far as United Artists is concerned is that of the 24 features it is likely to release, six of them are the abbreviated Hal Roach streamliners.

Shortage Felt.

What the coming (1943-44) season may be is something else again but based upon a maximum of only 373 pictures on the current season, the shortage is already being sharply felt. This is partly due of late and at present to the fact that there was a more extensive flow of product at the beginning of this season last August or September (1942) than since the first of the year. This was caused by the fact that some distributors began to lower the size of their blocks and spread releases over long periods, an outstanding example being the one-a-month Warners has been releasing since the tail-end of the winter.

A compilation shows that the 373 features from the 11 companies selling under decree fashion or full-line, compares with 420 delivered the previous season (1941-42). The maximum delivery possibilities this season as compared with what was furnished the market during the 1941-42 film year, with distribs listed in alphabetical order, is as follows:

	1942-43	1941-42
Columbia	42	46
Metro	39	48
Monogram	25	32
Paramount	31	43
PRC	23	20
Republic	34	34
Twentieth-Fox	46	50
United Artists	24	28
Universal	44	43
Warner Bros.	24	36
Total	373	420

While Universal will have one more for delivery this season (1942-43) than the prior year, PRC will probably have three more and RKO as well as Republic the same number both seasons, it is interesting to note that the deepest cut is taken by three front-line decree companies, Warners, Par and Metro.

In pre-war seasons, WB, Par and Metro always delivered more than 50 each. The total for all major and sub-major distribs always ran anywhere from 450 to over 500 features.

More Cuts Due.

With a further cut in releases believed inevitable for the coming (1943-44) season, exhibitors may face extreme difficulties in obtaining sufficient product to supply their needs. They are having trouble at present and many theatres are repeating pictures that are a long way from having gray hairs, booking reissues and stretching everything as far as it will go. Unless

(Continued on page 59)

FDR's Kudos, Other Acclaim, Redound To Show Biz's War and Morale Work

Official Presidential and War Dept. acclaim for the soldier-sponsored entertainment projects that are being initiated on an unprecedented scale, came over the past weekend on the heels of a week of activities that pointed up, for the first time, the vast potentialities of the collaboration of show business and the military.

Before an audience that included President Roosevelt, Queen Wilhelmina of Holland, Secretary Henry Morganthau, Jr. and other Governmental and military officials, the five prize-winning one-act plays presented on Broadway for a single performance last week and written, acted and staged by the men in uniform, was presented Saturday night (19) at the President's home in Hyde Park. The President voiced unstinting enthusiasm over the plays in general, of the tremendous hypo factor involved in such camp-staged presentations, and took occasion to shake hands and thank each of the 70 participants for their morale contribution and in effect, pioneering a new chapter in army history. Similar recognition came from Eleanor Roosevelt at last week's presentation of the plays at the 46th Street theatre, N. Y., sponsored by John Golden in cooperation with the Special Service Bureau of the Second Service Command.

'Entertainment Invaluable'

The plays were presented in the Hyde Park Museum before an audience of 300 that included Maj. Gen. Thomas A. Perry, Vice Admiral Adolphus Andrews, Lt. Col. William R. Bolton, chief of the Second Service Command, and other brasshats specially invited by the President. Over the stage was a sign reading: 'FDR's Playhouse' with an inscription written by the President reading, 'Entertainment is invaluable in peace time; indispensable in war time'.

The President spent a considerable part of the afternoon watching rehearsals and commenting on the quality of the plays in particular. At the conclusion of the performance he was presented with a book by Col. Bolton, outlining all the theatrical activities being fostered within the Second Service Command.

Simultaneously word was received by Col. Bolton from Brig. Gen. Fred Osborne, chief of the Special Services

(Continued on page 34)

M. P. Relief for 1,076

Hollywood, June 22.

Medical and financial aid were given 1,076 industry workers during the last two months by the Motion Picture Relief Fund, according to Ralph Morgan, chairman of the executive committee.

Of these cases 394 were hospital patients and 282 more received medical service and maintenance.

IRVING BERLIN PLANS 'MUSIC BOX REVUE'

Irving Berlin, who has devoted more than a year to the writing, direction and appearance in 'This Is the Army,' will devote himself to composing a new 'Music Box Revue,' which is due into the Broadway house of that name next season. He has planned such a show for some time. Berlin owns an interest in the Music Box and is an executor of the Sam H. Harris estate which owns the major interest.

'Star and Garter' is the present tenant of the theatre and is aimed well into next season. Mike Todd, who produced that revue, proposes a second edition as 'Garter' continues to excellent business despite the summer heat.

Berlin has another filmusical due for Paramount next winter, Bing Crosby and Fred Astaire starred.

Hedda Hopper in Booking Jam on Two Programs

The J. Walter Thompson agency is waiting to see how Motion Picture Magazine, a Fawcett publication, straightens out the booking tangles which encued when Hedda Hopper accepted her four-week engagement on 'Vox Pop.' The mag had previously arranged for the columnist to guest on the Ballantine Beer show, which Thompson handles, June 28. Both the beer and 'Vox Pop' (Bromo Seltzer) programs broadcast over CBS Monday nights and Miss Hopper started her 'Vox Pop' series last Monday (21).

The arrangement with the fan mag was that she broadcast with the Ballantine show from New York. The deal on 'Vox Pop' makes Hollywood the originating point for the four weeks.

Mrs. Lionel Atwill Gets 10% Divorce Settlement

Washington, June 22.

Mrs. Lionel Atwill was granted a divorce from her actor-husband here Friday (18), following her explanation that they had been separated for two years. Mrs. Atwill, formerly the wife of General Douglas MacArthur, was granted 10% of her husband's income, but she may not receive more than $2,400 in any year. The award ceases if Mrs. Atwill should remarry or receive an inheritance greater than the amount awarded.

Atwill was not present in court, but submitted an affidavit in which he admitted separation but denied charges of cruelty and mistreatment contained in his wife's petition.

'Swoon' Croons Soon

Current croon craze which has projected the Frank Sinatras, Dick Haymes, Perry Comos, et al., into prominence, forms the book material for a new musicomedy scheduled for fall Broadway production. Titled 'Time to Swoon,' it has a book by Chic Gaylord, Peter Arno's gag man, and music and lyrics by singer-songwriter Sunny Skylar, vocalist with the Vincent Lopez orchestra.

Benny Rubin is being sought for the lead. At least two Broadway producers are reported interested in putting it on.

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British Exhibs Assn. Asks Trade Board To Ease U.S. Distrib Demands on %; N.Y. Execs Defend Film System

London, June 22.

The Cinematograph Exhibitors Assn., organization of British exhibs, has appealed to the British Board of Trade against the decision of American distributors in demanding percentage bookings, appeal having been made in behalf of Sydney Bernstein's Granada and other independent circuits. Claimed that insistence on percentage bookings instead of flat rentals is interfering with their livelihood.

The board has handed down no decision as yet but it's understood it won't interfere if distributors are asking for the same terms they've been getting from all major exhibs for years. Reason for this attitude is that the board is understood to feel it would be unfair to show preference to smaller exhibitors.

Circuits have joined small exhibs in cabling Will Hays to protest against grading pictures before tradeshowings. Understood that the American film czar maintained that the matter is not within his province.

CEA cabled complaints to all American distribs, charging unfairness by their London representatives. Company replies, all about the same, maintain that they have implicit confidence in their reps.

Typical is the one cabled by Barney Balaban:

'For more than 30 years, Paramount's world-wide policy always has been based on fair and equitable deals with exhibitors. Paramount has never deviated from this policy. We have absolute confidence in our representative, David Rose, who is fully qualified to discuss all matters of the nature discussed in your cable which may affect relationship between members of your association and Paramount's interests.' Rose, incidentally, is reported headed for the U. S.

N. Y. Reaction

Reaction of foreign managers in N. Y. to any protest regarding grading of films prior to tradeshowings is highly unfavorable. Not known what action will be taken by Hays office, if any, but opinion among foreign sales executives is strictly against changing present system. U. S. film company sales departments claim they know product well enough to classify them with or without trade showings. They appreciate whether a production is worthy of 'A' classification, whether it will be in higher brackets or percentage deals or whether it is merely a flat rental picture. Same process is followed in the domestic field.

SIS SAMSON MAY GET FOX TORONTO SPOT

Providing the proper arrangements can be concluded with the Canadian government for the transfer, Sis Samson, branch manager for 20th-Fox at Buffalo, will take charge at Toronto to replace Jim O'Laughlin, who goes on a leave of absence due to illness. Ira Cohen, formerly with 20th in Pittsburgh and now at the homeoffice, would succeed Samson at Buffalo, it is reported.

Last week Sam Wheeler, 20th's exchange manager at Washington, resigned to go into business for himself, nature unstated. He will be succeeded by C. E. Peppiatt, former manager at New Orleans.

Six Going at Warners

Hollywood, June 22.

Two pictures starting this week make a total of six in work on the Warners lot. Newcomers are 'Shine On Harvest Moon' and 'Destination Tokyo.'

Others in production are 'Saratoga Trunk,' 'In Our Time,' 'Conflict' and 'Northern Pursuit.'

Duff's RKO Tripler

Hollywood, June 22.

Three-way contract was handed to Warren Duff at RKO, calling for services as writer, director and producer.

Formerly a scripter, Duff will function temporarily as an aide to Robert Fellows.

Works Both Ways

Los Angeles, June 22.

Wartime manpower pressure causes an odd twist in show business. Large numbers of film house managers are taking on split shifts in airplane plants to help the domestic exchequer.

Now theatre operators are trying to induce war workers to take on part-time work in film houses.

Nick Schenck West, Dietz's Air Plans

Hollywood, June 22.

Nicholas Schenck arrived Monday for several weeks at the studio for executive conferences and to look at completed product. Howard Dietz is remaining until Friday to talk over campaigns with Schenck and then strikes out for home. While here, Dietz also laid out a radio campaign with Don Gilman, Coast head of the Blue Network on a picture not yet selected. Will be in nature of trial and if it clicks, will be used for other films.

Dietz is said to be sold on radio exploitation due to the terrific job done on air for 'Hitler's Children.'

Church in 3-Month Boycott on 3 Toledo Theatres: 'Burlesque'

Toledo, June 22.

Three-month boycott has been slapped on the Esquire and Valentine, Loew's houses, and the Palace, second-run house operated by Skirball Bros., by local Catholics because these houses ran 'Lady of Burlesque.' The boycott was reported continued even after the Legion of Decency in N. Y. city announced the film had been taken off the condemned list, as local leaders had not been officially notified and wanted more than the say-so of the managers and newspapers.

This is the first boycott action here since the playing of 'Strange Woman' some years past.

20th Execs to Coast On Production Talks

Tom Connors, v.p. of 20th-Fox in charge of domestic distribution, and Murray Silverstone, foreign head, left Monday (21) for the Coast, following several delays, to discuss production and selling matters.

Also previously slated to go west, Spyros Skouras could not accompany Connors and Silverstone, but left yesterday (Tuesday).

Hal Horne, publicity advertising head of 20th, returned to the homeoffice Friday (18), after studio huddles.

Here We Come, Tojo

Hollywood, June 22.

Cary Grant and John Garfield go submarining in 'Destination Tokyo' high-budget underwater tale slated for launching at Warners this week.

Picture is also the directorial debut of Delmar Daves, former writer, on the Burbank lot.

N.Y. Niteries Join Pix in Swelling U.S. Amus. Taxes

Washington, June 22.

Federal theatre admissions taxes for April, 1943, totaled $14,625,614, an increase of $2,821,000 over April, '42. According to Monday's (21) announcement by the Bureau of Internal Revenue, approximately 95% of the taxes came from film houses.

As for the overall boxoffice picture, taxes for the fiscal year beginning July 1, 1942, are $39,859,000 more than for the comparable period of the preceding year, a gain of 48%.

While the national trend continues to climb, Manhattan's dimmed out White Way bucks the tide. Admission taxes for the 3d N. Y. Internal Revenue District (Manhattan above 23d street) were only $1,622,991 in April, '43. In April, '42, they were $1,839,752. The district's niteries, however, are hitting the jackpot. The '43 figure reached $227,248, compared with the $94,209 of April, '42.

'CABIN'S' CLICK SETS UP ANOTHER SEPIA M-G PIC

Hollywood, June 22.

Metro is readying another musical fantasy for its 1943-44 program as a result of early boxoffice returns on 'Cabin in the Sky.' Cast for the new show will be headed by Eddie (Rochester) Anderson, Lena Horne and Hazel Scott, with a probability that Ethel Waters will be retained under an optional agreement.

Arthur Freed will produce the all-Negro tunefilm, and is negotiating with Cab Calloway and Duke Ellington for the music.

F.D.R. Nominates Exhib For WMC Post in Philly

Philadelphia, June 22.

President Roosevelt last week nominated Frank L. McNamee, w.k. Philly indie exhib, to the post of regional director of the War Manpower Commission. The region embraces Pennsylvania, New Jersey and Delaware. McNamee's name was sent to the Senate and informed circles in Washington believe his confirmation by that body is almost a foregone conclusion.

McNamee has been connected with the film industry since his graduation from the University of Pittsburgh law school. His first job was as a salesman for Universal Pictures in Pittsburgh. He became branch manager in Salt Lake City shortly afterwards.

WB's $20,000,000 Loan (at Present Low Interest) to Retire 6% Bonds, Etc.

Taking advantage of present low-interest rate available via long-term bank and insurance loans, Warner Bros. directorate last Wednesday (16) took the first step in previously reported plans to simplify its corporate structure. This was the action of directors in authorizing officers of the company to negotiate a long-term loan of about $20,000,000, to be privately placed. Announced intention is for the company to use proceeds from proposed loan, together with treasury cash, in retiring all outstanding 6% debentures, payment of existing bank loans and redemption of all outstanding preferred shares.

Practice of larger corporations, including many picture companies, in recent months has been to simplify corporate structure, thus refunding old loans, redeeming debentures and calling in preferred shares, all at considerable saving in annual interest payments. Warner Bros. announced that on completion of the proposed financing the sole voting rights will be vested in the common stock. If negotiations go forward as fast as anticipated, announcement of loan and other details may be available within the next few weeks.

Company has $10,138,500 in 6% debentures outstanding, bank loans of about $5,402,200 and preferred shares (at $55 plus dividend arrears) amounting to $9,019,321, cost of redeeming. Total refundings on such basis would cost the company in excess of $24,550,000.

Warner Bros. position on liquid securities, as revealed in its last annual record, is considered plenty adequate for the financing proposed. Company reported $15,000,000 cash on hand plus $4,500,000 in Government securities. This contrasted with total of about $9,250,000 a year earlier.

Anti-Nazi White Book Indicts Pix For Complacency Via Its Spy Mellers

Contending that Hollywood's 'pollyanna attitude' in regard to its treatment of espionage agents operating in this country is making for a false complacency and is retarding, rather than helping, the home-front war effort, the Non-Sectarian Anti-Nazi League of America is readying for publication a White Book which, in effect, will appeal to the nation's filmgoers not to take Hollywood's conception of the Nazi spies too literally.

White Book, based on years of research and study of films, stage and radio treatment of espionage activity in America, will likewise address an appeal to show biz to look facts in the face and stop portraying the Nazi agents as dopes.

Criticism is not levelled at such films as 'The Moon Is Down,' 'Edge of Darkness' and others, dealing with Gestapo activities in occupied Europe, in which instances, the League contends, due credit is given the Hitler henchmen for their ingenuity, but at the flock of spy yarns localed in this country in which the Nazi menaces are pictured as out-and-out idiots whose brawn is no match for the FBI and the 'Drummonds.'

Because of the film industry's misrepresentation of the espionage agents operating in this country, the League argues, the American public has acquired a false superiority complex which is preventing a proper cooperation on the part of the public in helping to combat the menace, if the Nazi agents in the United States, says the League, were as dumb as Hollywood pictures them, such men as Walter Kappe, who engineered the landing of the Hitlerite spies off the coast of Long Island, would still not be at large.

Don't Underestimate Nazis

'It's time this country, particularly the film industry, stopped underestimating the practices of the German mind,' says the League, whose White Book will attempt to show that in many instances the Nazi agents are a lot smarter than our own boys. 'Otherwise,' the League argues, 'we would not have 1,000,000 tons of shipping laying at the bottom of the ocean, all due to espionage activity. If Hollywood turned the tables and gave a true portrayal of the situation, acknowledged that it is not always the German agent who is caught in the end, it would serve our purpose much more than the attempts made by Hollywood to build up home-front morale via the super-duper FBI heroes who make the enemy spies look like nitwits.

'It's time Hollywood, along with the stage and radio, showed up the facts as they exist—told of the cleverness of the espionage agents; of the Nazi regime's ingenuity in letting loose its 'Legion of Mistresses' in this country; of Hitler's admission that this femme spy outfit is more valuable to him than a whole Panzer division; that Kappe and a large number of other topflight spies are still loose because they're clever and because they've been taken from their homes at the age of 12 and are so well grounded in spy activities that they're baffling our own agents.

'It would be more healthful in the long run to face the facts as they exist. America must stop taking these films too literally.'

Anti-Nazi League claims it's made a check of every spy film to come out of the Hollywood mill and finds they all run true to formula.

Dew Does It

Hollywood, June 22.

As Eddie Dew he ranged the pavement of Gower Gulch and the open spaces of Republic's ranch as a member of the posse whenever the sheriff said 'They went thataway.'

Today Eddie is John Paul Revere, successful candidate for stardom in a new series of Republic gallopers. The name is adjustable to action on sea or land, a combination of John Paul Jones and Paul Revere.

H.O.'s Block Flow Of Film on Coast

Los Angeles, June 22.

Distributors without their own theatre outlets are having a tough time placing their product, with 10 local first-run houses currently playing holdovers of top films, some going into the fourth week. Result is an accumulation of heavy backlogs in exchanges without regular outlets.

Holdovers are caused largely by heavy weekend trade, in many instances equal to a normal week's take. Under these circumstances the houses are reluctant to part with profitable films which were formerly good for about seven days. Meanwhile indie exhibs are shopping for bargain percentages among the backlogs in the exchanges.

Curious Overtone To A. W. Wells' Suit Against 20th-Fox

Suit filed more than two years ago against 20th-Fox by Allan W. 'Bill' Wells (Wells Feature Syndicate) charging that title, 'Hollywood Cavalcade,' which 20th used for a film, was an infringement on title of Wells' column called 'Cavalcade of Hollywood,' was dismissed by Judge Edward A. Conger, on May 21, in U. S. District court, Southern District of N. Y. Upon application of 20th-Fox attorneys, Julian T. Abeles acting as counsel, Judge Conger ordered striking out the complaint, dismissing the action and directing in favor of 20th, unless Wells appeared at the offices of Abeles by June 18.

Since filing his action on May 16, 1941, Wells has at various times attempted to introduce an anti-Semitic line of argument in his complaint. In a letter to Judge John C. Knox several months ago, which was submitted during hearings before Judge Conger May 18, 1943, Wells attacked control of the American film industry 'by a handful of foreign-born executives.'

While Wells claimed that his 'Cavalcade of Hollywood' column was 'widely syndicated,' 20th-Fox investigators contended that it had appeared only in the Desert Sun, Palm Springs, Cal. Wells claimed that he had registered the title of his column between May 5 and Sept. 19, 1939, but that he had used it previously. 20th-Fox legal department records were submitted showing that 20th used the title in October, 1938, while defendants claimed that the first time the Wells column appeared in the Desert Sun was April 7, 1939.

Wells, charging infringement of a trademark, claimed three times the profits made by 20th on the film. Following Judge Conger's order, Abeles last Saturday (19) served judgment based on the order from the bench, dismissing the action with costs to the defendants.

N. Y. to L. A.

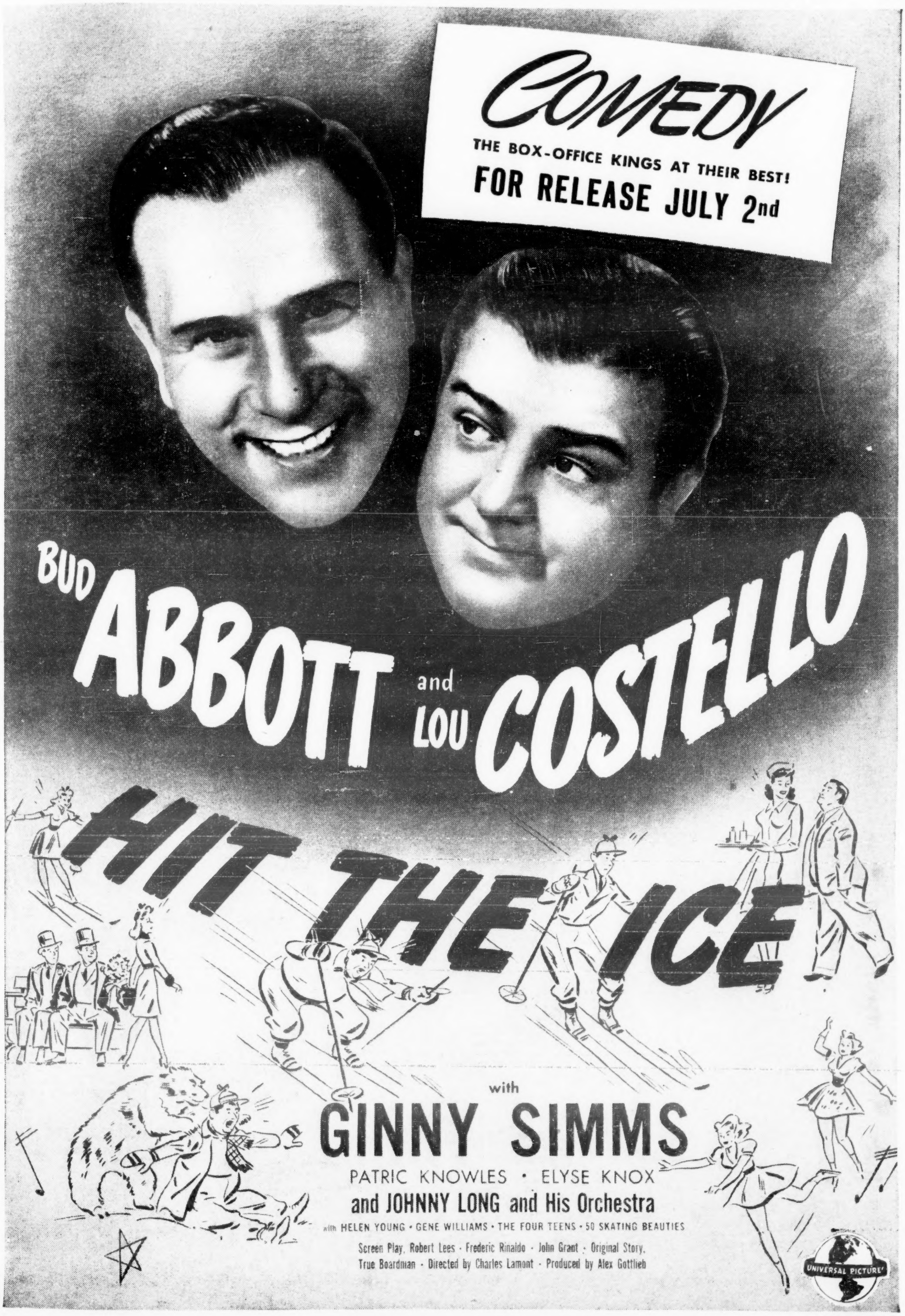
Ted Bell.
Nate Blumberg.
Helen G. Carlisle.
Tom Connors.
Betty Grable.
Jesters.
Frank Lovejoy.
Nicholas Schenck.
Robert L. Shayon.
Murray Silverstone.
Spyros Skouras.
Paul Stewart.
Davidson Taylor.
Cliff Work.

L. A. to N. Y.

Arthur W. Brown.
George Brown.
Eddie Cantor.
B. G. DeSylva.
Howard Dietz.
Charles Einfeld.
Richard English.
John Farrow.
Pfc. Max Gendel.
L. Wolfe Gilbert.
Benny Goodman.
Ben Kalmenson.
S. Barret McCormick.
William Moore.
Clarence Muse.
Maureen O'Sullivan.
Pfc. Alfred Palca.
Marjorie Riordan.
Sgt. Nathan Schenker.
Lou Silvers.
Preben Storn.
Hal Walker.
Sgt. Ben Washer.

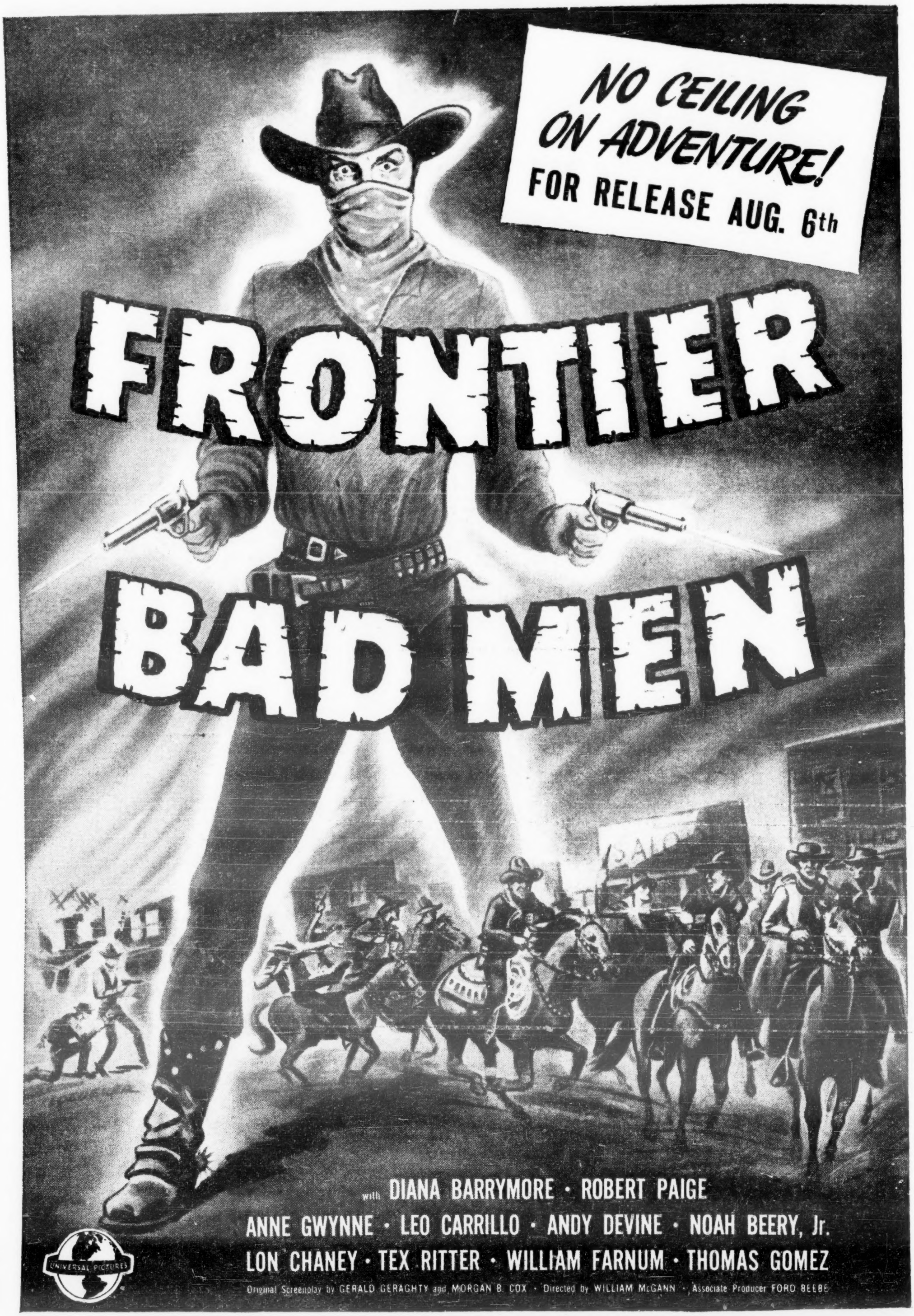
During the
HOTTEST
months of the year
UNIVERSAL
is the
HOTTEST!

DRAMA!
ROMANCE!
FOR RELEASE JUNE 18th
MICHELE MORGAN
TWO TICKETS TO LONDON
with
ALAN CURTIS · C. AUBREY SMITH · BARRY FITZGERALD
Tarquin Olivier · Mary Gordon · Oscar O'Shea and Dooley Wilson
Screen Play by Tom Reed · Based on a story by Roy William Neill
Produced and Directed by Edwin L. Marin
UNIVERSAL PICTURES


COMEDY
THE BOX-OFFICE KINGS AT THEIR BEST!
FOR RELEASE JULY 2nd
BUD ABBOTT and LOU COSTELLO
HIT THE ICE
with
GINNY SIMMS
PATRIC KNOWLES • ELYSE KNOX
and JOHNNY LONG and His Orchestra
with HELEN YOUNG • GENE WILLIAMS • THE FOUR TEENS • 50 SKATING BEAUTIES
Screen Play, Robert Lees · Frederic Rinaldo · John Grant · Original Story, True Beardman · Directed by Charles Lamont · Produced by Alex Gottlieb
UNIVERSAL PICTURE

Hear Deanna Sing
"Say a Prayer for the
Boys Over There"
AS YOU WANT HER...
MAKING LOVE!
MAKING MUSIC!
FOR RELEASE JULY 16th
Deanna DURBIN
Joseph COTTEN
Hers to Hold
Directed by Frank Ryan
Produced by FELIX JACKSON
Associate Producer FRANK SHAW
with
Charles Winninger • Evelyn Ankers • Gus Schilling
Nella Walker • Samuel S. Hinds • Virginia Sale
UNIVERSAL PICTURES

YOU'LL SEE THE
BATTLE OF THE SEA!
THE FIRST DRAMA OF
THE ATLANTIC LIFE LINE
FOR RELEASE JULY 30th
HOWARD HAWKS'
CORVETTE K-225
starring
RANDOLPH SCOTT
with
James Brown · Noah Beery, Jr. · Barry Fitzgerald
Andy Devine · Fuzzy Knight · Richard Lane
and Ella Raines · Directed by Richard Rosson
Produced by Howard Hawks
UNIVERSAL PICTURES


NO CEILING ON ADVENTURE!
FOR RELEASE AUG. 6th
FRONTIER BAD MEN
with DIANA BARRYMORE · ROBERT PAIGE
ANNE GWYNNE · LEO CARRILLO · ANDY DEVINE · NOAH BEERY, Jr.
LON CHANEY · TEX RITTER · WILLIAM FARNUM · THOMAS GOMEZ
UNIVERSAL PICTURES
Original Screenplay by GERALD GERAGHTY and MORGAN B. COX · Directed by WILLIAM McGANN · Associate Producer FORD BEEBE

WALTER WANGER'S
Spectacular Triumph!
WE'VE NEVER BEEN LICKED
YOUTH APPEAL! EXCITEMENT!
FOR RELEASE AUG. 13th
INSPIRED BY THE FIGHTING SONS OF TEXAS A.&M.
with
RICHARD QUINE · ANNE GWYNNE
NOAH BEERY, JR. · MARTHA O'DRISCOLL
HARRY DAVENPORT · WILLIAM FRAWLEY
EDGAR BARRIER · BOB MITCHUM
and BILL STERN OF RADIO'S THRILLING ARMY HOUR!
UNIVERSAL PICTURES

Show business' greatest attraction
in TECHNICOLOR!
FOR RELEASE AUG. 27th
PHANTOM OF THE OPERA
starring
NELSON EDDY
SUSANNA FOSTER
CLAUDE RAINS
with
EDGAR BARRIER · LEO CARRILLO · JANE FARRAR
J. EDWARD BROMBERG · FRITZ FELD · HUME CRONYN
Screen Play by Eric Taylor, Samuel Hoffenstein
Adaptation by John Jacoby · Based on the composition "Phantom of the Opera" by Gaston Leroux
Directed by ARTHUR LUBIN · Produced by GEORGE WAGGNER
UNIVERSAL PICTURES

UNIVERSAL

with augmented creative resources in its entire studio organization, confidently looks forward to its responsibilities in maintaining a consistency in producing boxoffice pictures. The stature of this summer's performance heralds Universal's strength for the 1943-44 season.

UNIVERSAL PICTURES

Book "PRELUDE TO WAR," the sensational 55-minute Government film... rental free

CUE TO PAY TILT DEMAND?

Complains He Got Brushoff on Plan To Curb Vandalism Via Film Shorts

Detroit, June 17.

Editor, 'Variety':

The writer has just completed a survey, cursory though it may seem, among several major producers, several home-office representatives and three public relations counsel for the same, O.W.I. spokesmen (supposedly), W.A.C. committee members, U. S. Army officials of several large camps and sundry other film folk, all of whom evinced an interest in some sort of solution to what has now become a national problem; namely, hooliganism and its attendant viciousness, vandalism, which is occuring not only in theatres but in public parks and other recreational centers.

To the writer's utter amazement when it was suggested that a committee be immediately organized to call upon the Hays office with a detailed plan recommending the production of a few short subjects portrayed intelligently, with several marquee names to enhance its boxoffice value, whose showing would be pledged somewhat along similar lines as the Victory, W. A. C. and O. W. I. shorts, he invariably met with a rebuff from all of the above interested parties; the sum total of their reactions could be expressed as follows: 'Why call the public's attention to conditions which must be handled as they occur by the local amusement operators involved.'

The responsibility of solving intelligently, through visual education, a problem whose severity can be increasingly magnified rests with theatre owners and producers alike. Both of us have in a large measure contributed to the situation we now face as best evidenced by parental and police objections to our continued showing of 'Dead End' and 'East Side' kid pictures and others of a similar nature which, if produced with intelligence, would have a psychological curbing effect on our teenage youngsters.

In spite of the ostrich-like attitude of those interviewed, the writer is still firm in his belief that a few shorts intelligently produced can be an invaluable aid in materially the public at large as well as the amusement industry generally. With that in mind he is directing this letter to the above-named leaders of the motion picture industry who as well as exhibitors nationally have a moral obligation to the American public and whose combined huge investments, if for no other reason, warrant immediate action.

Daniel J. Lewis,
(Buyer and Booker, 1001 Fox Theatre Bldg.)

(Since then, Jack Kirsch of Chicago has succeeded in interesting the film industry in such a plan.—Ed.)

Canada's Curbs

Ottawa, June 22.

Except for the infrequent tangle with troops in the Toronto area and the odd handful in larger cities, zoot-suiters have been kept well in hand throughout Canada, and between the police and the wartime controllers the activities and appearances of the stuff-cuff roughies are likely to disappear altogether immediately.

Pressure by organized theatre managers is beginning to set police on their toes for the zoot brutes. The Wartime Prices and Trade Board this week served warning on clothing manufactureres, tailors and wholesalers that if they were caught making the three-quarter length coats that go with the sartorial nightmares they will be prosecuted.

Vicious Melee Near Akron

Akron, O., June 22.

Vicious zoot suit gang warfare against servicemen broke out here last week in the Green Valley Inn dancehall, near Johnson's Corners, putting an 18 year old sailor in the hospital and three zoot-suiters in

(Continued on page 63)

We Hope, Hope, Hope

Hollywood, June 22.

First chore for Gale Sondergaard under her new contract at Universal is femme lead in 'The Strange Death of Adolph Hitler,' opposite Ludwig Donath.

Filming starts this week, with Ben Pivar producing and Joe May directing.

N. Y. Cops Drive On Bingo in Pix

In what exhibitors believe is a determined drive by New York City authorities to wipe out bingo once and for all, another theatre, the Superior, on the lower east side, ran afoul of police recently when they charged Max Wermter, the manager, with mixing bingo with pictures.

At the same time, police charged Wermter with several violations of regulations, including (1) permitting a man to be seated in the children's section; (2) failure to have a matron on hand; (3) failure to have a light over a balcony exit and (4) failure to keep three of his exit doors open.

In the trade it is pointed out that the authorities seem to be pouncing on theatres that use bingo. Indie spot, the Clifton, on the upper east side, was fined $235 for violations of the Administrative Code and fire laws. The attorney rep esenting the Clifton, Jacob Leff, charged that the troubles befalling the Clifton came only after Mayor F. H. LaGuardia had seen a sign in front of the theatre advertising bingo. However, no charges on the bingo policy itself were brought.

LaGuardia last year instructed the police department to stop bingo and all theatres in the Greater N. Y. area did so but recently a reported approximate 75 houses resumed the cash-giveaways on the ground that a Court of Appeals decision made it legal as long as it wasn't necessary to purchase a ticket to participate. Also, Gov. Dewey vetoed a bill during the last session of the state legislature which would have restricted bingo to churches or charitable institutions. Theatremen did not oppose the bill, however.

Although the Loew and RKO circuits formerly used bingo in certain houses, they have not sought to resume it.

NEWS VENDOR DOUBLES AS THEATRE DOORMAN

San Francisco, June 22.

There's more than one way to get a doorman, despite the manpower shortage, Al Goodwin, manager of the Orpheum, first-runner here, figured. Goodwin stepped out in front of the theatre and solicited the services of the rather ancient newsvendor stationed there. Sheet hawker said, sure, he'd double as a doorman. Now he peddles his papers in the morning, then hops into his doorman uniform for the day. In the evening he's back on the sidewalk, selling the first edition of the next morning's rags.

Sometimes, customers who handed their ducats to him going into the Orpheum, buy a paper from him coming out, muttering something in the line of 'What goes on here?'

Miranda's Duo

Hollywood, June 22.

Carmen Miranda goes into 'Greenwich Village' next with 'Mexico City' to follow, as starring pictures at 20th-Fox.

William LeBaron produces 'Village' with songs by Leo Robin and Nacio Herb Brown.

SHOW BIZ LABOR HAS NEW IDEAS

Since the war, grumbling about rising costs of living and seeking increases on that ground, as well as because of increased profits to picture companies or theatres, unions will try a new tack when the withholding tax goes into effect July 1, it is feared in trade circles. Or, at least they will seek to justify demands for more coin because the stiff bite that begins two weeks hence strengthens their case in the face of living prices and former contracts that are not in line.

Not unexpected, also, is that industry employers may be bombarded by demands for increases among people who are not members of unions but have the argument that their jobs are worth more now. An appreciable number of workers in films, notably in exchanges and theatres, have quit to go into defense industries where they can earn higher pay. This has forced caution in considering applications for increases and now it isn't necessary to go to the War Labor Board to get boosts where they are not on a blanket basis.

Unions, which are forced to go before the WLB but do not have to file corporate reports, as required in industry, may use the withholding tax bi as a basis for declaring that present scales come under the so-called inequities provisions of the Office of Economics Stabilization order.

The N. Y. stagehands are now demanding a 5% increase, while the operators, who received a cold shoulder from the WLB recently, is trying for a 10% boost. The ops, Local 306, Moving Picture Machine Operators of N. Y., sought a WLB order directing a 10% increase, based on the fact living costs had risen sharply. Operators want more money despite that they have a contract running until Sept. 1, 1945.

SPG and Collarites

At the same time, the Screen Publicists Guild is seeking to reopen two-year contracts, with wage uppings that will bring their members in homeoffices up to the equivalent of 15% more than earned Jan. 1, 1941, plus additional money where reclassification of jobs can be ma- [illegible] sional Employees Guild, representing white-collarites in h.o.'s and exchanges, is also planning to battle for higher scales for the second year of two-year contracts which they hold.

What the start of the withholding tax may do to picture theatres is problematical in advance but not unlikely that it will hurt since it strips paychecks seriously every week whereas under the old quarterly-payment system the deflated pocketbooks represented a temporary situation. Also, the chop is deeper under the withholding tax levy.

Should this new tax hurt to any appreciable extent at the boxoffice, that would give film companies and theatre operators at least one point of defense in resisting unreasonable demands by unions or others.

Nix 5% Chi Wage Tilt

Chicago, June 22.

Local War Labor Board has refused the proposed 5% wage increase for stagehands agreed upon by the union, Balazan & Katz and Warner Bros. circuits last January. Issue involves only 20 to 30 men working de luxe houses of two mentioned chains.

Franu Olsen, business manager of the union, says the case is being appealed both to the local board and to the NLRB, Washington.

Par Shifts Directors

Hollywood, June 22.

Shift in assignments at Paramount landed Ralph Murphy in the director spot on 'The Man In Half Moon Street,' a switch from 'Marseilles,' for which he had been originally slated.

Lester Fuller, former stage director, takes over the pilot chore on 'Marseilles,' his first feature assignment in Hollywood.

U. S. Film Firms Would Operate Large Theatre Chains in Aussie After the War, Sydney Reports

Sydney, June 22.

Postwar planning in Australia will bring revolutionary changes in the Australian film theatre setup, trade observers here are convinced, now hinting that several U. S. majors will launch their own theatre chains after the war. There is a growing belief in Sydney that certain American distributors either already are laying plans or soon will seek to operate their own theatre chains when guns cease booming.

Warner Bros. is forecast as the first of the Yankee companies to start a large cinema setup in key cities, hooking up with powerful independent suburban interests. Warners is believed to hold sites for future theatres and will start building as soon as wartime construction prohibition is lifted.

Trade observers point out that Warners, in going in for its own circuit operation, probably would link up with some other U. S. distributor in its operation. Columbia is mentioned as the logical possibility for such a link since it is currently regarded as keen for improving its Aussie coverage.

Nick Pery, Columbia's rep, is scheduled to visit U. S. for home-office talks. Pery is regarded as a close friend of Robert Schless, Warners foreign sales chief.

WB Report Unverified

No confirmation of the report could be obtained at Warners' home-office, Robert Schless being out of the city. Understood that several other majors are mulling such extensive operations in Australia after the war.

Turnbull Points to Holdovers

Pointing out that frequent holdovers are causing the current dearth of top product in Australia, Ernest Turnbull, managing director of Hoyts circuit, who's now in New York explains that he expected the situation to work itself out. It will be recalled that Hoyts was reported working on arrangements to change this 'holdover' requirement to more adequately fit present high-attendance situation in key deluxers.

Turnbull says [illegible] are justified but others perhaps are not in line with present conditions and certainly no help to subsequent-run houses. Turnbull explained that Hoyts suburban theatres were meeting the problem currently by employing re-issues, but showed he was hopeful that some arrangement might be worked out to alleviate the crying need of subsequents for new strong product.

Shootin' for the Moon

Hollywood, June 22.

Rudolph Joseph draws the associate producer chore on 'The Moon, Their Mistress,' first of three pictures to be made by Angelus Productions for United Artists release.

Recently Joseph functioned as associate producer on 'Hitler's Madmen,' another Angelus-made film.

Fox's Different Terms on 'Frisco'

Minneapolis, June 22.

In order to meet Twin City independent exhibitors' group objections to percentage, 20th-Fox is offering, for the first time, a different sort of selling formula for 'Hello, Frisco, Hello.' Deal calls for a guarantee and a split figure. The company's split, however, starts only after full allowance is made for the 'nut' of the theatre in question.

Although still complaining that they should get the picture 'flat,' many Twin City independents are buying 'Frisco' on these split figure terms and the ranks of the individual 'strikers' have been broken wide open. Fox originally demanded 35% for the picture and the resistance was terrific from the Minneapolis-St. Paul indies.

Because of the big business which 'Hello' is doing in the Twin City indie nabe spots, the exchange is netting hefty sums for its split. One house with a $75 top for its highest bracket flat rental figure turned in over $300 to the company. Another theatre having a $125 top paid Fox $400 on the engagement.

It has been charged that the ex- [illegible] deal are doing so because of a 'reluctance' to reveal their theatres' grossing possibilities on ace pictures.

Another 'substitute' for percentage on films for which a split originally was demanded is the setting of a flat rental one and a half times the contract's top bracket figure. This has been done in the instances of 'Casablanca' and 'Hitler's Children.'

For a few pictures, such as 'Pride of the Yankees,' percentage still is being demanded and the Twin City indies are holding out against it.

Ed Small's 5 or 6 Now For U.A., Instead of Duo

Originally planning to produce two pictures annually for United Artists release, Edward Small last week announced that he had upped his schedule to five pictures for release during the 1943-44 season.

Following 'The Raft,' which is first scheduled to go into production, Small has lined up 'Big Time,' musical with Ed Wynn, 'Cagliostro,' based on the Alexander Dumas novel, 'The Life of Valentino' and 'The Ghost of Monte Cristo.'

Tentatively scheduled is 'Time to Be Born,' Dawn Powell novel, which Small may also produce this year, bringing total output to six.

Budgeted at $6,000,000.

He'll Make It Certain

Hollywood, June 22.

Next starrer for Errol Flynn will be 'Uncertain Glory,' a behind-the-battle-front story of Vichy, France.

Robert Buckner will produce, from a yarn by Lazlo Vadnay.

EXHIB WANTS OWN BUS LINE TO PROTECT B.O.

In order to protect his business and at the same time provide much-needed transportation service for the public, Henry (Doc) Brown, who operates two theatres in Lakewood, N. J., and one at nearby Freehold, is planning to go into the bus field himself.

Stating his towns do not have adequate bus service, he is in hopes of obtaining permission from the authorities to privately operate, so that people can get to his theatres. He adds that if he can't start a bus line of his own, his theatres are bound t suffer badly the same as in many other eastern rural towns where present transportation facilities are inadequate.

Leave It to Steve

Hollywood, June 22.

Monogram handed Steve Sekely two director chores with widely divergent themes, 'Hitler's Women' and 'Dime a Dance,' for summer shooting.

Herman Millakowsky will produce the Hitler picture and Lindsley Parsons handles the production reins on 'Dime,' adapted from a novel by Cornell Woolrich.

EASTMAN FILMS

More than ever the mainstay of the motion picture industry, with every foot contributing its full share of exceptional quality.

EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC., DISTRIBUTORS

Fort Lee Chicago Hollywood

OWI JOB FALLS TO PIX, RADIO

Elmer Davis May Quit to Preserve OWI; Mellett's Status Different

Washington, June 22.

Prospect of an Elmer Davis resignation to save the OWI domestic branch together with its radio and film units is receiving serious consideration here, with Davis willing to go if that is the only way to save the unit.

Another resignation which may come in the near future is that of Lowell Mellett, OWI film chief.

While Davis expects to fight for restoration of at least the $5,500,000 budget for the domestic branch, which was allowed by the House Appropriations Committee, and has a good chance of getting it back in the Senate, getting the House to agree will be something else again. Feeling of some people here is that if Davis were to make himself a burnt offering and quit, the House would be more likely to agree on a restoration of the funds.

Friday (18) night's action by the House in wiping out the OWI domestic appropriation apparently caught Davis completely by surprise. He had been to the President that day in an effort to get back some of deep cut made by the Appropriations Committee, and it never occurred to him that worse might come.

At a press conference Saturday morning (19), Davis stated that if the Senate approved the action of the House, 'there will be no more OWI and my job will be ended.'

'Would the cut be restored,' he was asked, 'if the present director stepped out?'

'I don't know,' he replied. 'I never have thought about it in that way. But if the money could be restored for somebody else, then the job to be done is far more important than I am.'

Mellett's Status

So far as Lowell Mellett is concerned, if the domestic branch of OWI goes down the drain, there will be no job in it for him, and that will be that. However, if the $5,500,000 is restored, the OWI film unit will have to be cut deeply, with its production unit completely wiped out. Mellett, it was hinted here, might lose interest under such conditions, since he was deeply wrapped up in the operations of the production unit. Mellett, of course, is on the White House payroll, not on that of OWI, so that it will make no difference.

It is an open secret that he has run his own show and has little to do with his top ranking colleagues in OWI, some of whom did not get along with him at all.

Biggest fight that he tangled in had to do with the showing of 'Prelude to War.' Mellett was flatly opposed to public exhibitions of the film, but was overruled by others in the setup. Time proved Mellett right, as the pic has failed to do anything worthwhile at the boxoffice and people have stayed away in droves.

Hays' Praise for OWI

Washington, June 22.

A letter from Will Hays, praising the OWI film unit activities, was read on the floor of the House Friday (18) in a main effort to stem the runaway Congressmen before they completely wiped out the OWI domestic branch. The letter, sent to Rep. Clarence Cannon, Missouri Democrat, chairman of the House Appropriations Committee, said:

'I note on hearings of your committee the inclusion of certain criticism of the operations of OWI as they relate to the motion picture industry. The effect of this is to suggest that the Office of War Information has attempted to unduly influence the content of American motion pictures.

'I speak from the best of information when I say that this view is not that of the industry. We have been greatly pleased by the understanding shown by the Bureau of Motion Pictures of OWI and by the complete lack of any efforts on its part to dominate our operations. The industry on its own initiative offered to cooperate completely with the Government in the war effort and the Bureau of Motion Pictures has aided our efforts to make our cooperation 100 percent effective. I know the motion picture industry's feeling is one of genuine appreciation for the service being rendered to the industry.'

Bills to Tall Timbers

Hollywood, June 22.

Bill Pine and Bill Thomas are winding up their 1942-43 production program for Paramount with a lumberjack story, still untitled, starting July 8 among the tall timber of northern California.

Under contract for 1943-44 are six productions, including three actioners starring Chester Morris, two specials and one musical, 'The Duchess Flies High,' the first tunefilm ever attempted by the Pine-Thomas outfit. New program goes into effect Aug. 1.

Orson Welles' $300,000 Brazilian Film Prod. Also Gets Committee O. O.

Washington, June 22.

The CIAA is anxious for RKO to either complete the Brazilian film that Orson Welles started to make for them down there, or to sell the rights to some other company which would complete it.

Story of the Orson Welles pic, for which CIAA guaranteed $300,000, was aired before the House Appropriations Committee on hearings of the CIAA budget. Testimony on the pic follows:

'In 1941,' said Francis Alstock, head of CIAA pix, 'we entered into an agreement with a major studio to make a picture about Americans in the Americas. The contract provided that Orson Welles would produce, act in and direct the picture. During the course of production, Mr. Welles had certain differences which have not been adjusted. Under the terms of the contract, the studio was required to release the picture as part of its regular program.

'Production has been suspended for nine months. Unless it is completed, under the terms of the contract, we have no obligation.'

EXPECT U. MERGER CONSUMMATED FRI.

With the proposed merger deemed fair by the court, indications are that the stockholders of both Universal Pictures Co. and shareholders of Universal Corp. will approve and authorize the merger of the film company into Universal Corp. at special meetings to be held Friday (25) in Wilmington. Two-thirds vote of outstanding shares of each company is needed to adopt the agreement of merger, which has been signed by a majority of directors of each corporation. Stockholders entitled to vote are those on record at the close of business last May 25.

If approved, merger of the two corporations will be into a corporation known as Universal Pictures Co., Inc. Simplification of the corporate structure is the basic idea behind the merger. It will result in the redemption of the 8% preferred and exchange of common stock certificates of Universal Corp. and the common of Universal Pictures for new common in the surviving corporation. Universal Pictures common shareholders will get three shares of new Universal common stock for each share of pictures company common now held.

Merger eliminates some 231,328 common shares in the picture company, now outstanding and owned by Universal and the 20,000 shares of 7% second preferred, also owned by Universal. A number of other steps, including calling of some debentures, will work for much simpler corporate setup.

AGCY. SOUNDS SOS IN BUDGET SLASH

Washington, June 22.

Whether or not Congress restores the domestic branch of OWI, the film and radio industries are going to have to roll up their sleeves and take on an increasingly heavy burden of war propaganda.

The most optimistic observers here don't believe the OWI can get back more than the $5,500,000 allowed by the House Appropriations Committee, which is a 37% slash below the $8,865,906 which the agency requested for the next fiscal year, starting July 1.

Operating on that basis OWI would be able to have only skeleton radio and film bureaus and would have to lean more heavily than ever before on private industry to do the real work. And, of course, if domestic branch should get less than $5,500,000—or nothing at all—Hollywood and the networks will have to tackle the entire job, with all of the confusion that will involve.

As an example of what cuts a $5,500,000 domestic budget will involve:

1. OWI radio bureau will have to drop its entire transcription program which has cost $600,000 a year.

2. Film Bureau will have to scrap its production unit.

A check with the Film Bureau discloses that the agreement, recently announced by Lowell Mellett and WAC, to produce 13 shorts each for the remainder of the year for home front propaganda will be completely out the window. Mellett will have three of his 13 ready by July 1, but would be unable to handle the other 10 for lack of funds. This would mean that either the industry would have to make them, or they would not be made at all.

What will happen, of course, if the OWI domestic branch remains in the discard is a return to the confusion which formerly existed.

For example, OWI domestic radio bureau served as a funnel for all Government requests for radio time, preventing dozens of different agencies from high pressuring the advertisers and broadcast stations for free time and fighting among each other. This confusion, which existed before, would return. In a film way, the Army and other agencies would continue to make their own pictures, and each would deal separately with the industry to get public showings. More confusion is seen here.

Films and Radio.

While the things which rubbed the Congressmen the wrong way and caused the uprising last Friday night were not in main concerned with radio or films, it is known that a considerable amount of pressure was placed upon the representatives from both industries.

Small radio stations, for example, were angry because OWI announced that local sponsorship for the 'Uncle Sam' series was to be ended; and the picture industry had a full size complaint in the number of Government-made feature-length pictures for which public showings were sought. Many interested people told their Congressmen about it. And the Congressmen acted.

OMAHA VARIETY CLUB'S 'MEET SHOW BIZ' PARTY

Omaha, June 22.

Revitalized Omaha Variety club, after year's hiatus, throwing giant 'Public Meet Show Business' party at Peony Park here July 12. Purpose is to enlighten public as to show business aims in peace and wartimes plus desire to raise funds for wartime charities Variety is sponsoring. Plan name band and Hollywood personality, games, dancing, swimming, etc.

Variety, in line with reorganization, is taking in Omaha film territory exhibs and showmen as members, a move never before made. This is believed capable of bringing at least 100 new members. Club has also abandoned idea of tying up with hotel.

CIAA Film and Radio Activities In Latin America Will Be Sliced A Bit, but Nothing Like the OWI

Washington, June 22.

CIAA film and radio activities in Latin America will be whittled down somewhat in the fiscal year starting July 1, as result of budget cuts by the House Appropriations Committee.

However, unlike its opposite number for the remainder of the world —OWI—CIAA came through the house vote with flying colors Friday night (16) as there appears no doubt that it will still be an important force in the field of motion pictures and radio south of the Rio Grande for at least another year. Highlights of the situation, as derived from the appropriations bill and from testimony of the hearings before the sub-committee of the House Appropriations Committee.

1. The budget request of CIAA was cut by $3,175,000, or from $51,860,000 to $48,685,000. 'The amount recommended by the (appropriations) committee,' said its report, provides for a continuation of the radio, news and motion picture programs on a reduced basis.'

2. Both Nelson A. Rockefeller, CIAA coordinator, and Francis Alstock, director of the film division, praised the cooperation they have received from the motion picture industry.

3. Rockefeller said that CIAA had been beaming shortwave broadcasts to Latin America from 14 transmitters as against 110 used for the purpose by the Axis. (CIAA will be operating 16 by midsummer.)

4. Rockefeller estimated that the U. S. newsreels being shown in Latin America with U. S. cooperation reach 13,000,000 people per week, while standard 35 mm. American feature films reach 17,000,000 weekly. He said the 16 mm. special subjects turned out by CIAA are being shown to 1,000,000 weekly.

Mexico's Hypo

5. CIAA has already invested $250,000 in the Mexican project to boost the Mexican film industry to the top of the rung as the No. 1 producer of Spanish language pix, but much of this is expected to be Mexican government.

6. The CIAA film division budget for the next fiscal year will be only $1,790,204, as contrasted with the $3,903,000 for the fiscal year just ending.

7. The overall radio budget for the next fiscal year will be $5,776,242, as against $7,169,507 for this year.

8. Rockefeller estimated that the overall CIAA information and propaganda program—radio, films and news work—reaches about 25% of all the inhabitants of South America.

DeSylva's Encore Bow

Hollywood, June 22.

For the second time since he became production chief at Paramount, B. G. DeSylva draws a screen credit, this time as executive producer on 'For Whom the Bell Tolls.' Only other credit was on 'Louisiana Purchase.'

DeSylva generally ducks screen credits, but the home office figures his work on 'Tolls' so outstanding that he merits the recognition not only on the screen but in the ads.

OWI Key Men's Salaries Invariably Much Below Their Incomes Formerly

Washington, June 22.

List of key personnel, their salaries and their former earnings before they joined OWI, was included in the testimony on the OWI budget before the sub-committee of the House Committee of Appropriations. Some of the names and salaries listed:

Elmer Davis, director, salary $12,000. Former salary with CBS 'about $53,000'.

Milton S. Eisenhower, associate director, whose resignation was submitted some weeks ago; salary $10,000. Former salary $10,000, as director of the War Relocation Authority.

Robert E. Sherwood, director of Overseas Branch; salary $9,000. 'Former income in excess of $100,000 per year', as playright.

James P. Warburg, director of psychological warfare policy for Overseas Branch; salary $7,500. 'Previous income in excess of $100,000 per year.'

Ferdinand Kuhn, Deputy Director United Nations Policy, $8,000. Former Assistant to the Secretary of Treasury at $9,000; former member editorial board of the N. Y. Times at $7,800.

Owen Lattimore, deputy director of Pacific Operations, salary $8,000. Former salary, $15,000 as political advisor to Generalissimo Chiang Kai-shek.

Joseph Barnes, deputy director for Atlantic Operations, $8,000. Former income, 'salary plus royalties', $11,000 as foreign news editor of N. Y. Herald-Tribune.

Philip C. Hamblet, Assistant Director of Overseas Operations, salary $8,000. Former income $4,600-$8,000.

John Houseman, chief of Overseas Radio Program Bureau, $8,000. Former salary $36,000 as v.p. and writer for David O. Selznik Productions.

Edward W. Barrett, chief of the Overseas News and Features Bureau, salary $8,000. Former salary $8,500 as associate editor of 'Newsweek'.

Edd Johnson, chief of the N. Y. control office, salary $8,000. Former salary $125 a week as foreign news editor and director of shortwave listening station of CBS.

James A. Linen, chief of Outpost Service Bureau; salary $8,000. Former salary $20,000 as advertising manager of 'Life'.

Robert Riskin, chief of the Overseas Bureau of Motion Pictures, salary $8,000. Former salary $75,000 per picture as a screen writer.

John T Hackett, chief of Overseas Publications Bureau, salary $3,000. Former salary $10,000 as managing editor of 'Look' magazine.

J. Wallace Carroll, chief of the London Outpost, salary $8,000. 'Former income $10,000' as United Press manager in London and Paris.

James Allen, Assistant Director of Domestic Operations, salary $8,000. Former salary $15,000 as executive secretary and public relations counsel, Society of Independent Motion Picture Producers.

William B. Lewis, assistant Director of Domestic Operations who re-

(Continued on page 36)

$4,141,199 NET FOR WB IN 1ST 6 MONTHS

Although showing a net profit, before providing for Federal income and excess profits taxes, of $13,941,199 as against $6,627,055 in corresponding period a year ago, Warner Bros.' net operating profit was only $4,141,199 for the first six months ending last Feb. 27, after all charges and taxes. Despite the huge write-off for taxes, this represents a gain over the $3,802,055 shown in the first six months a year ago.

Gross income of the company, after eliminating inter-company transactions, totalled $63,409,868 as against $58,547,614 in the first six months ending Feb. 28, 1942. Warners reported cash on hand, as of Feb. 27 last, amounted to $12,325,615 as compared with $9,550,223 on Aug. 31, 1942.

Net profit, after all charges and taxes, amounted to $1.06 per common share on 3,701,090 shares outstanding. It is equivalent to $41.66 on 99,397 shares of preferred outstanding on Feb. 27 last. Company reported dividends in arrears on this preferred on March 1 this year amounted to $33.68

SOME SHOWMEN HAVE ALL THE *Luck!*

NATURAL!

"Get it in early and get it in long, for what Cary Grant has done to the box-office in the past is a small example of what this picture will do."—*Showmen's Trade Review*

GRAND SLAM!

"'Mr. Lucky' should prove just that to the exhibitor who plays it."—*Film Daily*

JACKPOT!

"As entertaining, exciting and suspenseful a picture as has come to the screen in many a day."—*Motion Picture Herald*

BINGO!

"One of the best Cary Grants . . . audiences will get a good ride for their money."
—*Motion Picture Daily*

TRIPLE SIXES!

"As fresh as this week's ration coupon . . . top entertainment aiming for hefty grosses."—*Variety*

BLACK JACK!

"Peg it for top money."—*Boxoffice*

GIN!

"Box office importance guarantee . . . Cary Grant scores a solid personal hit."
Hollywood Reporter

PAYOFF!

"Class entertainment . . . will register big at the box office."—*Hollywood Variety*

CARY GRANT
IN
Mr. Lucky
WITH LARAINE DAY
CHARLES BICKFORD · GLADYS COOPER · ALAN CARNEY · HENRY STEPHENSON
PRODUCED BY DAVID HEMPSTEAD
DIRECTED BY H. C. POTTER
Screen Play by Milton Holmes & Adrian Scott
RKO RADIO PICTURES

CBC's Round-Table Discussion On 'Moscow' Unusual for Canada

Toronto, June 22.

Canadian Broadcasting Corp. network last Sunday (20) carried a 27-minute program built around 'Mission to Moscow.' That the CBS should permit discussions anent a controversial subject as Warners' 'Mission' denotes a tremendous liberalization of CBC policies in general as well as in the Canadian public attitude towards the Soviet since the outbreak of war.

In all, it's a long step from the days when leading Canadian bankers threw Russian trade overtures out the window and succeeded in virtually boycotting Russian goods while cutting Canadian deliveries to the Soviet down to a trickle.

Round-table discussion on 'Mission' last Sunday served as a basis for comment on Canadian-Soviet relations during and after the war. Speakers were Mrs. John Davidson, lecturer; R. S. Lambert, educational adviser to the CBC, and John Collingwood Reade, military analyst for the Toronto Globe & Mail.

Indicating favorable auspices under which discussions about Russia were set, was impending visit of Joseph E. Davies, former U. S. Ambassador to Russia, scheduled in Toronto two days after the broadcast, to address a rally sponsored by the National Council for Canadian-Soviet Friendship last night (Tues.).

Pro and Con in Chi

Chicago, June 22.

Opening of 'Mission to Moscow,' at the Roosevelt last week was accompanied by plenty of newspaper space for and against the picture. Following Attorney General George F. Barrett's request to Vernon L. Nickell, state superintendent of public instruction, that school children of Illinois be warned against seeing the picture, the newspapers took it up as a political cause.

The 'Sun' and the 'Times' assailed Barrett for his attitude and other papers ran editorials on the film. Hearst's Chicago Herald-American, strong anti-communist paper, preferred to ignore the picture entirely and took no part in the arguments. Papers are continuing to run daily stories and cartoons.

On the opening night the theatre was picketed by members of the Socialist Workers Party with placards declaring the film unfair to the Trotsky group. They also distributed copies of the Goldman Herald explaining their cause. Controversy is drawing big crowds to the theatre.

WB's Disk Blurbs

Warner Bros. has made up a record for use by exhibitors on local radio stations as a plug for 'Mission to Moscow.' It carries 50-second blurbs on the picture by six well known commentators, Major George Fielding Eliot, Cecil Brown, Frazier Hunt, John B. Kennedy, Edwin C. Hill and Drew Pearson.

In Boston, where the City Council sought to get Mayor M. J. Tobin to ban 'Mission,' the Civil Liberties League, the Massachusetts State CIO Council and various labor unions took up the cudgels in behalf of the picture and Censor John J. Spencer indicated he has no intention of banning 'Mission' since it was approved by the Legion of Decency and his policy is to abide by Legion rulings.

Sold Well in Frisco

San Francisco, June 22.

Completely ignoring documentary nature of film, Fox West Coast circuit here ballyhooed 'Mission to Moscow' solely as sock entertainment, resulting in a holdover of the pic past the one week it was expected to run at the Paramount.

FWC execs expected film to gross $16,000 at the most for a one-week run, but when it hit $23,000 for the week, they held it for several extra days before moving it across the street to the St. Francis theatre. The Paramount shied away from building film up on its international aspects, using not one picture, except that of the book, in any of the ads or publicity.

'Mission' was linked with solid entertainment pictures with such blurbs as: 'As real as 'Air Force,' dramatic as 'Casablanca,' thrilling as 'Sergeant York.'

The theatre's lobby was also sans art on the pic.

Writers' War Board Debate.

'Mission to Moscow,' which has stirred violent controversy both in and out of the trade, was the object of a sharp dispute last week in the Writers' War Board. The Board's reviewer-consultant recommended the picture be favorably rated, but a majority of the Board reversed his proposal. The matter was continued another week and, after lengthy discussion and argument, the Board's unfavorable verdict was sustained, but with the explanation, 'We are aware that the picture does a valuable service for a trusted ally, but we feel that the deepest principle of human liberty is involved—the necessity of telling the public the truth. The true case for Russia is excellent. It is not necessary for Hollywood to falsify facts to make it slightly better.'

Par Will Learn Plenty From Questionnaire

A detailed and lengthy questionnaire which even has some of the executives puzzled due to the nature of certain questions asked, has been sent to all Paramount employees with a view to getting a complete line of duties performed, background, responsibilities, etc.

One of the sticklers is the question, 'What is the lowest grade of grammar school, high school or college education that should be required of a person starting in your position?' Another is, 'Having the above education and experience, what would a new employee have yet to learn and how long would it take the employee to obtain sufficient practice in doing the new work to reach the point at which he would be barely satisfactory?'

Under the heading, Description of Duties, the company asks 'What duties do you personally perform in the usual course of your work? (Tell from where you receive your work, what you do with it and where you send it.)' Duties performed at stated periods, occasioned duties at irregular intervals, number of employees supervised where that is the case, and the person to whom the employee is directly responsible, also have to be indicated.

'In what lower positions could an employee receive training for your position, for what higher positions in the company does your present work train you and what, in your opinion, is the most difficult part of your work and why is it difficult,' are other questions asked.

In connection with responsibilities, Par wants to know the following: 'What is your responsibility for money, securities or other valuables; what is the nature and extent of your responsibility for the employees under your supervision; and give the nature and extent of any responsibility you may have other than for men or money.'

While one of the reasons for the questionnaire is classification of duties for some 400 members of the Screen Office & Professional Employees Guild which recently signed a contract with Par, the questionnaire goes beyond that in scope and, additionally, is for everyone, including execs, whether they are union or non-union.

Disney's Cartoon Mag For Ex-Employees in Service

First issue of 'Dispatch From Disney's,' color booklet packed with imaginative cartoons, is just out. It is published for employees in the service and much of its contents cover original yarns and drawings about former Disney employees now serving the colors. It runs about 36 pages plus several inserts, outstanding is a layout of femmes labeled, 'Pin-Ups For Service Men from Walt Disney Staff.'

Besides clever cartoons of Axis leaders (all in non-flattering reproductions), many of the Disney pets such as Donald Duck figure in the booklet. Among the articles is one on 'How I Wrote der Fuehrer's Face' by Oliver Wallace.

BILL SAAL TO REP, N. Y.

Hollywood, June 22.

Bill Saal, who has been serving for the past six years as special publicity exploitation executive at the Republic studio, has been transferred to the New York office.

Walter Compton, studio publicity chief, is taking over Saal's Coast duties.

Kostelanetz Pledges To Eliminate 'Boys From Chi' From U.S. Labor

Complete charge of the prosecution of 'The Syndicate' members of the old Al Capone gang, who allegedly extorted more than $2,500,000 from the motion picture industry, was placed in the hands of assistant U. S. attorney Boris Kostelanetz. He was appointed a special assistant Attorney-General by Francis Biddle, the U. S. Attorney-General, on Wednesday (16).

Kostelanetz pledged he would eliminate 'the boys from Chicago' from the American Labor Union. 'I deeply appreciate the Attorney-General's confidence in appointing me to this important criminal case,' he added, 'and I shall do my best to merit his confidence by prosecuting the indictments now pending and by continuing the investigation until 'The Syndicate,' is eliminated.'

'The Syndicate,' according to the Government, and named as such by former U. S. Attorney Mathias Correa, are racketeers who were represented by George E. Browne, former head of the IATSE, and William Bioff, his personal representative, who were convicted for extorting more than $1,000,000 from motion picture companies in the film industry.

The six alleged Chicago mobsters, according to Kostelanetz, plus John Rosselli, West Coast collector for the gang, and Louis Kaufman, business agent of local 244, Motion Picture Operators Union of Newark, are scheduled for trial Sept. 7. They are all charged under an indictment alleging conspiracy and mail fraud, all except Kaufman, who is only charged with conspiracy. The mail fraud charge based on the alleged shakedown of members of the IATSE, which was collected as a special fund amounting to $1,500,000, will be tried seperately. The Government is still investigating the whereabouts of this fund.

Counsel for the six defendants was given until June 28 to make motions with respect to the indictment, motions may pertain to the indictment itself, or to quash the true bill, to inspect evidence in the possession of the Government, or for bills of particulars, or to withdraw innocent pleas, so that guilty pleas can be substituted. It is considered likely that the latter motion, involving change of pleas, is the only one upon which the court will act.

The wording of the present extortion indictment is the same as the wording of the indictment under which Browne and Bioff were convicted. Attorneys, before and during the Browne-Bioff trial, made all of these motions, except to change pleas. All were denied by Federal judges. These decisions will confront defense attorneys in the present case.

Kostelanetz, during more than two years of the Federal grand jury, investigation of racketeering within the motion picture industry, had assisted the former U. S. Attorney in successfully prosecuting and convicting Browne and Bioff.

Starr Cues Radio Plugs For 'Canteen' Film Preem

Martin Starr, United Artists radio publicist, has lined up seven N. Y. station programs for the opening of 'Stage Door Canteen' at the Capitol, N. Y., this week. It began with a 'behind the scenes' chat with Stanley Richards on WEVD June 20. On June 21 Starr was on the Paula Stone program over WNEW and Julius Colby's theatre program on WMCA; June 22, Alma Dettinger's 'Other People's Business,' over WQXR, and Frances Scott's stanza over WHN; June 23, Art Green's spot on WMCA.

Starr appears on Martha Deane's program over WOR later this week and has several additional broadcasts also scheduled.

Rep's Elaborate Book

A rarity in recent years, Republic has gotten out an elaborate year book on its 1943-44 program which totals 68 pictures, plus eight reissues starring Sgt. Gene Autry, who's now in the Army.

Broken down, product promise for the coming season includes 32 regular features, four serials and four different groups of eight westerns, each starring Roy Rogers, Bill Elliott, John Paul Revere and Don 'Red' Barry.

The budget to cover will be the largest in the comparatively young history of the Republic company.

Busy July at 20th

Hollywood, June 22.

July will be a hot month on the 20th-Fox lot, with four big-money films, two in Technicolor, slated for simultaneous production.

'Pin-Up Girl' and 'Buffalo Bill' go into work July 6. 'I Escaped From Hongkong' goes into action July 15, and 'Highway to Algiers' takes off four days later.

War Boom Town Gets 9th Cinema

San Francisco, June 22.

First authorization since the war began for a completely new theatre in this area was granted by the War Production Board to Fox-West Coast for a new $170,000 house in war-booming Richmond, across the bay. Circuit recently reapplied for clearance on the 900-seater after being turned down eight months ago.

Construction costs are expected to be boosted to $100,000 by war-inflated prices and wages, and the value of the site, on Richmond's main street, is estimated at $70,000. The site is a lot United Artists purchased for a theatre 10 years ago. Plans for this house fell through.

FWC still has headache of finding the material and labor to build the new theatre, but this hurdle is expected to be overcome.

New house will give Richmond, population of which has been swollen from 20,000 to 160,000 by shipyards, nine theatres, as compared with two a year and a half ago. FWC will have four of the houses, and Robert L. Lippert Theatres, Inc., five of them. The theatres that to date have entered the field since the war started are converted models.

A 10th theatre for the town is probable in view of the fact that the WLB last week granted permission to Richard and Henry Nasser to apply for authorization to finish building their Rio theatre there. Construction of this 550-seater was halted 10 months ago by the WLB.

WLB's favorable action on the FWC application and in reopening the Nasser case is attributed here to the great need for recreational facilities for the Richmond shipyard workers.

Lippert Gets WPB OK

Los Angeles, June 22.

Robert L. Lippert theatre chain was granted permission to build 400-seat film house in San Pablo, a California war industry town where the Government is constructing a camp to accommodate 7,000 trailers for workers. Population has increased to 15 times its peacetime size.

Lippert, who recently obtained approval of the project from the War Production Board, is now operating 20 houses on the Coast.

Studio Contracts

Hollywood, June 22.

Michael Arlen renewed by Metro.

Virginia O'Brien drew new player ticket at Metro.

William Noble's writer option lifted by Metro.

Constance Bonnelli renewed as scripter by Metro.

Robert Tallman inked writer pact at 20th-Fox.

Peter Lawford's player option lifted by Metro.

Sheridan Gibney renewed at Paramount.

Maxine Fife, high school girl, signed by Paramount.

Mary McCarty drew player ticket at 20th-Fox.

LeRoy Prinz renewed as dance director at Warners.

Eddie Dew signed by Republic.

Donald Meek renewed by Metro.

Betty Bacal's minor contract with Howard Hawks approved by Superior Court.

Betty Blake drew new player pact at Metro.

Colleen Townsend, moppet, signed by Paramount.

Joyce Reynolds' player option lifted by Warners.

Joan Thorsen's player pact renewed by Metro.

Stanley Paley inked writing pact at Paramount.

Jess Barker's player option picked up by Columbia.

Ann Sothern inked new contract at Metro.

Gerald Schnitzer singed as writer by 20th-Fox.

Amelita Ward's player option picked up by RKO.

U Execs Say '43-4 Lineup of Films 'Strongest Yet'

Universal executives, back in New York this week from attending the three-day sales meeting in Chicago, reiterated their belief that the 1943-44 product lineup is the strongest the company has had in years. The 55 features plus seven westerns, three serials, 67 shorts and the usual twice-per-week newsreel, represents increased outlay for new stars as well as important producers and directors. Cliff Work, studio general manager, promised no less than 23 features ready for release on Sept. 1. Bill Scully, sales chief, who presided at all sessions, outlined general sales policy besides giving salesmen details of next season's lineup.

It was pointed out that the coming season, as in recent ones, will find Universal being foremost in bringing out new screen personalities.

U studio execs, including prexy Nate Blumberg and Work, expect to return to the studio on Friday (27).

Aside from the discovery and development of Deanna Durbin, and more recently, Abbott & Costello, the company officials pointed to Maria Montez, Donald O'Connor, Gloria Jean and Louise Allbritton as newcomers whom U will feature in numerous boxoffice pictures on 1943-44 schedule.

On the final day of the Chi meet, Dan Kelly, studio talent topper, cited that the future of the film business in large part depended on the ability and willingness of studios to bring out new and acceptable marquee names. He stressed that this is especially pertinent just now when millions are just becoming film theatre patrons.

Product Geared To Exhib Needs

Nate Blumberg emphasized that Universal would continue delivering the type of productions the exhibitors want. He said that summer business no longer is a problem—that a good picture will draw 52 weeks a year.

Joseph H. Seidelman, foreign sales chief, said the company's foreign business has gained, as compared with domestic returns.

J. Cheever Cowdin, chairman of board, explained the new corporate setup to result from the planned merger of Universal Pictures and the holding company, Universal Corp. John Joseph, ad-publicity chief, and Maurice Bergman, head of eastern ad-publicity under Joseph, outlined their season's program. Bernie Kreisler, shorts feature head, detailed the shorts setup.

AMPA Election Tomorrow Mulls Charity Combine

New officers for 1934-44 will be elected by Associated Motion Picture Advertisers tomorrow (Thursday), with Cincent Trotta, of National Screen, slated to become president. He succeeds Maurice Bergman, of Universal, who intends recommending that AMPA and Motion Picture Associates combine their charities activities.

Others scheduled to be elected are James Zabin, Cinema Circuit, as vice-president; Hap Hadley, Art Agency exec, as treasurer; Blanche Livingston, RKO Theatres, secretary; directors, William Ferguson, Loew's; Hal Horne, 20th-Fox; Rutgers Neilson, RKO; David O'Malley, Columbia; Paul Benjamin, National Screen; trustee for three years, Edward McNamee, National Screen.

Par Huddles on 'Hail'

Two meetings, one in Hollywood tomorrow and Friday (24-25), the other in N. Y., June 28, to discuss merchandising plans for 'So Proudly We Hail,' have been called by Neil F. Agnew, v.p. in charge of distribution for Par, who has asked circuits to send their top admen to the sessions. Hollywood huddle will be for forces west of Kansas City, the eastern meeting for those this side of that key. Alec Moss, head of exploitation for Par, will preside.

In addition to Agnew, other sales execs of the h.o., including Charles M. Reagan, George Smith and Hugh Owen, plus Bob Gillham, will attend the N. Y. powwow, together with Leonard Goldenson, Sam Dembow, Jr. and Leon Netter, h.o. Par theatre execs. All district exploitation men under Moss will also be at the meetings.

AAA Recommends Less Clearance In La. Beef—But Not for the Record

Fuel is added to the fire for opponents of the present arbitration provisions of the consent decree in another case in which the Appeal Board of the American Arbitration Assn. declines to go on record specifying relief wanted by an exhibitor against what is claimed to be unreasonable demands of distributors.

Complainant is Mrs. William L. Paternostro, first woman exhib to come before the board. She operates the Delta, located near Lake Charles, La. She charged Paramount and RKO refused to license their pictures to her theatre unless she agreed to allow 60 days clearance to either the Paramount or Arcade theatres, Lake Charles, claiming that this 'protection' was unreasonable. The Victory, built by the Southern Amusement circuit, is also involved, since Par decided to let it have pictures ahead of the Delta, although the latter was in existence first.

Door Open

Though providing no specific relief, as the Appeal Board has done in other cases, it leaves the door open for Mrs. Paternostro to come back to it again. Most interesting of the decision reads as follows:

'In case the complainant concludes to negotiate for a run after the Victory, the Board finds it appropriate to state that on the present record, meagre as it is, we think she would be entitled to have releases available to her suburban theatre subject to only a moderate clearance in favor of the Victory (but not directing it) and in any event not more than 60 days after first run showing. It may well be, morever, that 60 days after first-run closing and a 14-day clearance in favor of the Victory over the Delta may, upon a full examination of all pertinent facts, prove to be excessive and unreasonable, and nothing herein stated is to be considered as an expression of opinion upon the reasonableness of such clearances.

'Should the complainant, after such further negotiations, find herself unable to obtain from the defendants a run on terms and conditions which comply with Section VI, she will then be in a position to bring another proceeding for relief under such section. It is our hope, however, that due consideration by the defendants of the views here expressed may make any further arbitration unnecessary.'

Nick Schenck, O'Connor's $1,000,000 to F.D.R. Fund

Washington, June 22.

A check for $1,000,000 for the National Foundation for Infantile Paralysis was turned over to President Roosevelt Thursday (17) by Nicholas M. Schenck, chairman of the motion picture committee of the March of Dimes campaign last Febuary, and Basil O'Connor, head of the National Infantile Paralysis Foundation.

Schenck and O'Connor, who made the presentation on behalf of 12,000 theatre operators, were luncheon guests at the White House. Actual collections in the theatres amounted to slightly over $2,000,000. Half of the collections remained in the local counties for infantile paralysis work, and a slight amount remains yet to be properly audited and turned over to the President. In a letter to the President, Schenck wrote in part:

'The collections this year compare favorably with the $1,450,000 raised through our theatre drive in 1942. The gratifying increase in results may be traced to the enthusiastic cooperation of theatre owners and their staffs everywhere throughout the nation, and to the interest of the public in this worthy cause.

'Our committee is proud to advise you that the campaign was conducted with a minimum of expense, which we estimate will not exceed 2% of the total. Most of this expense was for raw film purchased for the making of the trailers.

'The entire motion picture industry is grateful for this opportunity to serve in your fight against infantile paralysis.'

Cites Cleve. Theatres Favored Over Canton Spot Though Same Run

In granting partial relief on clearance to the Deuber theatre, Canton, O., the Appeal Board of the American Arbitration Assn. uses rental figures paid Loew's (Metro) as a criterion.

'The distributors undoubtedly receive greater revenues from the second-run showing of their pictures in the Valentine, Strand and Mozart (all in Cleveland) than from the third-run showing in the Deuber,' the decision reads. 'It is a fact of great significance, however, that the Valentine and Strand theatres, when they play Loew's or Vitagraph (WB) pictures third-run at the same time as the Deuber is playing the identical pictures third run, pay the distributors considerably less for their rental than is paid by the Deuber.'

The Appeal Board then quotes rentals paid Metro on 29 of this company's pictures on the 1941-42 season. Deuber paid $3,579, whereas for the same pictures played third run at the Strand or Valentine, as the case might have been, Metro received only $1,065. These figures, the Board announced, compare with the total of $6,257 received from the Mozart for second run on the same pictures. The evidence does not contain comparative figures for third-run showings at the State, but as the admission price at that theatre is lower than at the Valentine and Strand, there is no reason to presume that its third run rental fees are any higher, the Board observed.

In consequence of the study made, the Appeal Board sustained the 42-day clearance over the Deuber for the Loew's and Palace in Cleveland, as determined by the Cleveland arbitrator, but cut from 14 to seven days the 'protection' to be enjoyed henceforth by Mozart, State, Valentine and Strand, under contracts entered into by Loew's, Par, WB and RKO.

'OTHER WOMAN' TITLE SUIT AGAINST 20TH

A motion for the examination of 20th Century-Fox, named defendant in a $50,000 damage action by Margaret Sekey and Clarence J. Freed, authors of a play, 'That Other Woman,' was granted by Judge Morris Eder on Thursday (17) in N. Y. supreme court. The authors charge 20th with unlawfully using the title in film of the same name in 1942. The authors also charge unfair competition and ask for an accounting of profits.

Twentieth denies generally, alleging that the play written by the plaintiffs had never been published or presented publicly. They also allege that prior to the writings of the plaintiffs in 1927, the title 'That Other Woman,' and 'The Other Woman,' have been used for numerous plays, novels and motion pictures and that the authors have no exclusive rights. Film credit for the 20th-Fox picture was given to Jack Jungmayer, Jr., as the author.

A motion to modify defendant's demand for a bill of particulars was granted by Justice Eder who declared, 'It is obvious from a mere cursory perusal of the papers that the other items demanded are improper.'

Moppets Beard Woolley

Hollywood, June 22.

Jennifer Jones, making her film debut in 'The Song of Bernadette,' draws her second role in the forthcoming David O. Selznick production, 'Since You Went Away.'

Jones girl and Shirley Temple play screen daughters of Claudette Colbert, with Monty Woolley and beard in the offing.

Heineman Back East

Hollywood, June 22.

William Heineman, general sales manager, for Sam Goldwyn trains back to New York Wednesday (23) after several days' conference.

He also tried to set first runs here and Frisco for Goldwyn's British picture 'Spitfire.'

1 Texas Theatre Razed, Fire Damages Another

Grand Prairie, Tex., June 22.

The Texas, owned and operated by J. S. Walker, burned to the ground recently. Start of the blaze is unknown. House was pending sale to Roy Starling, Ben Ferguson and several others.

Fire destroyed booth equipment at the Melba, Goldthwaite. Annie L. Coleman, owner, upon hearing the sound go off, rushed up to the booth and found it ablaze. Suffering painful burns, she single-handedly brought the blaze under control. No damage was done to the theatre proper. House was open three days afterwards for biz as usual.

RKO-FWC Pool In L. A., H'wood

Hollywood, June 22.

Ed Alperson, head of RKO theatre operations, is here from New York to confer with Fox-West Coast execs on a plan for joint operation with RKO of the Downtown (Los Angeles) and Egyptian theatres as first-run houses. Fox-West Coast operates the latter house in Hollywood while the RKO downtown, Los Angeles, is an F-WC Principal Theatres joint operation.

If the joint deal meshes, the product used by RKO and Fox would be booked into the two houses and help relieve the pile-up of first-run releases due to holdovers in deluxers.

Accompanying Alperson is Terry Turner, exploitation director, who is setting up a campaign for 'Behind the Rising Sun, which gets a late summer release.

H'wood Bond Rally To Raise $40,000,000 For Battle Cruiser

Hollywood, June 22.

Film Industry's committee in the drive to raise $40,000,000 in bonds for the building of a battle cruiser to be named the Los Angeles will be headed by Henry Ginsberg, with Cecil B. DeMille as keynoter at the Hollywood Bowl, June 30, when Frank Knox, Secretary of the Navy, will deliver the main speech.

Vice chairmen of the industry's committee are Bert Allenberg, Edward Allenberg, Fred Beetson, Maurice Benjamin, Nate Blumberg, Joseph I. Breen, James Cagney, Harry Cohn, B. G. DeSylva, Walt Disney, John C. Flinn, Y. Frank Freeman, Herbert Freston, William Goetz, Samuel Goldwyn, B. B. Kahane, Dr. Herbert Kalmus, Red Kann, Charles Koerner, Mrs. Ida R. Koverman, Sol Lesser, E. J. Mannix, Louis B. Mayer, Mary C. McCall, Jr., J. H. Rosenberg, Mark Sandrich, Joseph M. Schenck, David O. Selznick, M. J. Siegel, Mendel Silberberg, Leo Spitz, Kenneth Thomson, Arthur Ungar ('Variety'), Hal Wallis, Walter Wanger, Jack Warner, W. R. Wilkerson, Cliff Work and Lloyd Wright.

MEETING SLATED ON N.Y. STAGEHAND DEMANDS

A meeting will be held soon to consider demands of the N. Y. stagehands, Theatrical Protective Union, No. 1, for an increase of 5% and two weeks vacation with pay instead of one as under the old contract which expired last April 30. Pay scales vary considerably in accordance with classification of theatres using stage bills.

No. 1 formally presented its demands at a session held last week with representatives of the N. Y. circuits. It was attended by Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, parent union of the local stagehands group.

Whether or not a new contract, retroactive to May 1, shall be for one, two or three years, remains to be discussed but will probably come up at the next meeting.

U's Band Briefies

Hollywood, June 22.

Three name orchestras are signed for as many filmusical featurettes at Universal, starting June 28 with Henry Busse's crew in a still untitled picture to be produced by Will Cowan. Bands led by Jan Garber and Stan Kenton will follow.

Trio of shorts will be directed by Reginald Le Borg, recently released from the Army.

New Cycle of Femme Bookers Proves That a Li'l S.A. Goes a Long Way In Calming Down Tougher Exhibs

With numerous women appointed bookers, to take up the slack caused by deflection to the armed forces of a lot of men who formerly did this work, the exchanges in N.Y., and to varying degrees in other keys, are providing sex appeal that softens the toughest exhibitors. The femme film bookers, making a refreshing addition to the industry scene, are carving out experience for themselves in a field that has, with very few exceptions, been formerly controlled by men and, based upon results, they may be here to stay.

They may not chew tobacco or indulge in the colorful language of Joe Lee, N. Y. sales manager for 20th-Fox, but among the ladies on the books are some that can hand it back to the exhibitors or circuit buyers without mincing words or allowing themselves to be given the stall.

It takes brains to be a good booker, as pointed out in selling circles, and when you get a good woman behind the books, you've got something, it's added. Also pointed out that bookers make the best salesmen since they know all the details of booking and most of the answers.

Lipstick Brigade

While some of the lipstick brigade manning the booking departments may weaken under the spell of the wiles of some buyers, there are among them many, their hardboiled male bosses say, who give no quarter because they know the old saying that 'as your booking department goes, so goes your exchange.' Among those no exhibitor dares outshout or outcuss are Sarah Young, 20th-Fox's head booker in Washington; Kitty Flynn, chief of the booking department at Paramount's N.Y. exchange, and Edna Frank, Metro's head booker in Chicago. Just to show how good some women can be in handling accounts of the company, Metro recently made Hazel Anderson office manager of its Omaha branch. She was formerly in charge of the books there.

A cheery atmosphere has been added to most N. Y. exchanges through the large number of women who are now bookers. In addition to Miss Flynn, for many years with Paramount, the company has Lillian Berkson on the books. RKO has three, headed by Freda Laurie, chief of the department, while her aides are Jean Slade and Dorothy Post. Another head booker is Jan Bennett, of Republic, which also has three gals in gingham or silks at its exchange, other two being Anne Plisco and Hannah Eckstein. United Artists is in the running with two, Sally Saslow and Gertrude Dembroff, while Producers Releasing Corp. has Frances Kulick struggling with those big booking records. At Monogram one of the bookers is Etta Segall.

An oldtimer is Katherine Becker, who does her stuff at Columbia. Pearl Goldstein, who formerly worked for this N.Y. exchange, recently returned to the company and, as a booking lady, is adjudged one of the most efficient in the business (even by Columbia salesmen). Another new appointment is Ann Simone, who has succeeded Mike Anderson in charge of the booking of Brooklyn theatres at Warner Bros. She was formerly secretary to Anderson and, like some of the other girls of booking departments, has that something which melts the tough guys and, when he was alive, probably would have loosened up the late Sam Cocalis. Miss Simone, not a tall lady, almost has to stand up to be seen across those upside-down 'V'-shaped booking desks Warners has.

Nat'l Theatres' Net Profit Up $1,000,000 Past Yr., to $3,382,015

Summary of the corporate and financial status of National Theatres Corp., including a review of 1942 earnings, highlights the proxy statement of 20th-Fox which is seeking stockholder approval to borrow $13,000,000 in order to buy 58% of National shares, now owned by Chase Bank. Stockholders will vote on proposition at special meeting called for July 6.

Registration statement was filed yesterday (Tuesday) with the SEC by 20th-Fox covering the proposed issuance of $10,000,000 of new prior preferred. Divvy rate on the preferred will be fixed later.

Resume of 1942 financial report shows National Theatres net profit for 52 weeks ending last Dec. 26 amounted to $3,382,015, or over $1,000,000 more than earned in the previous fiscal year. It compares with $2,037,178 earned in 1940.

Undistributed earnings of National subsids since its reorganization in 1934 or acquisition of the subsidiaries (whichever date is later) totaled $4,981,457, this having been added to the earned surplus of National Theatres. The 1942 earnings were equivalent to about $1,878 per share and to a return of about 15% on the price of $13,000,000 for 1,044 shares.

Besides the proposal to buy 58% holdings of National Theatres held by Chase, it is additionally proposed to create a new prior preferred which would be sold to the public to buy this National stock from the Chase Bank.

L. A. PUBLISHER NAMED AS EXTRAS' ARBITER

Hollywood, June 22.

American Arbitration Association picked Manchester Boddy, publisher of the Los Angeles News, as impartial member of a board to adjust wage problems of extras, day players and freelance actors. If Boddy accepts the job he will serve on a three-man committee with Edward Mull, representing the Producers Association, and Murray Kinnell, functioning for the Screen Actors Guild.

Problem of wages for extras is being assumed by SAG since the demand by the Screen Players Protective Committee for autonomy as a bargaining agent was turned down by the Los Angeles office of National Labor Relations Board. Until an appeal from the local ruling has been approved or rejected by the NLRB in Washington, the Guild will represent the atmosphere players, whose demands, voiced by the Protective Committee, are a minimum of $15 a day.

Food Distribution Film Awaits Distribution

Washington, June 22.

Question of public distribution of 'World of Plenty', British documentary on the world's food problems, has not yet been decided, although the pic is scheduled for an early special screening here. Pic got its American preem at the International Food Conference, at Warm Springs, Va.

Film runs 45 minutes and deals with food and world strategy on food. Written by the late Eric Knight and partly with Knight documentary, the picture was shot both in this country and Britain. The story explains how Britain met the food problem in the early stages of the war, and gives details of British rationing. It explains that freedom from want—one of the Four Freedoms—cannot be achieved without solving the problem, and goes into suggestions for solution.

Featured are interviews with Lord Woolton, British Food Minister; Sir John Orr, nutrition expert; Claude R. Wickard, U. S. Secretary of Agriculture; and some quotes from Roosevelt speeches on food.

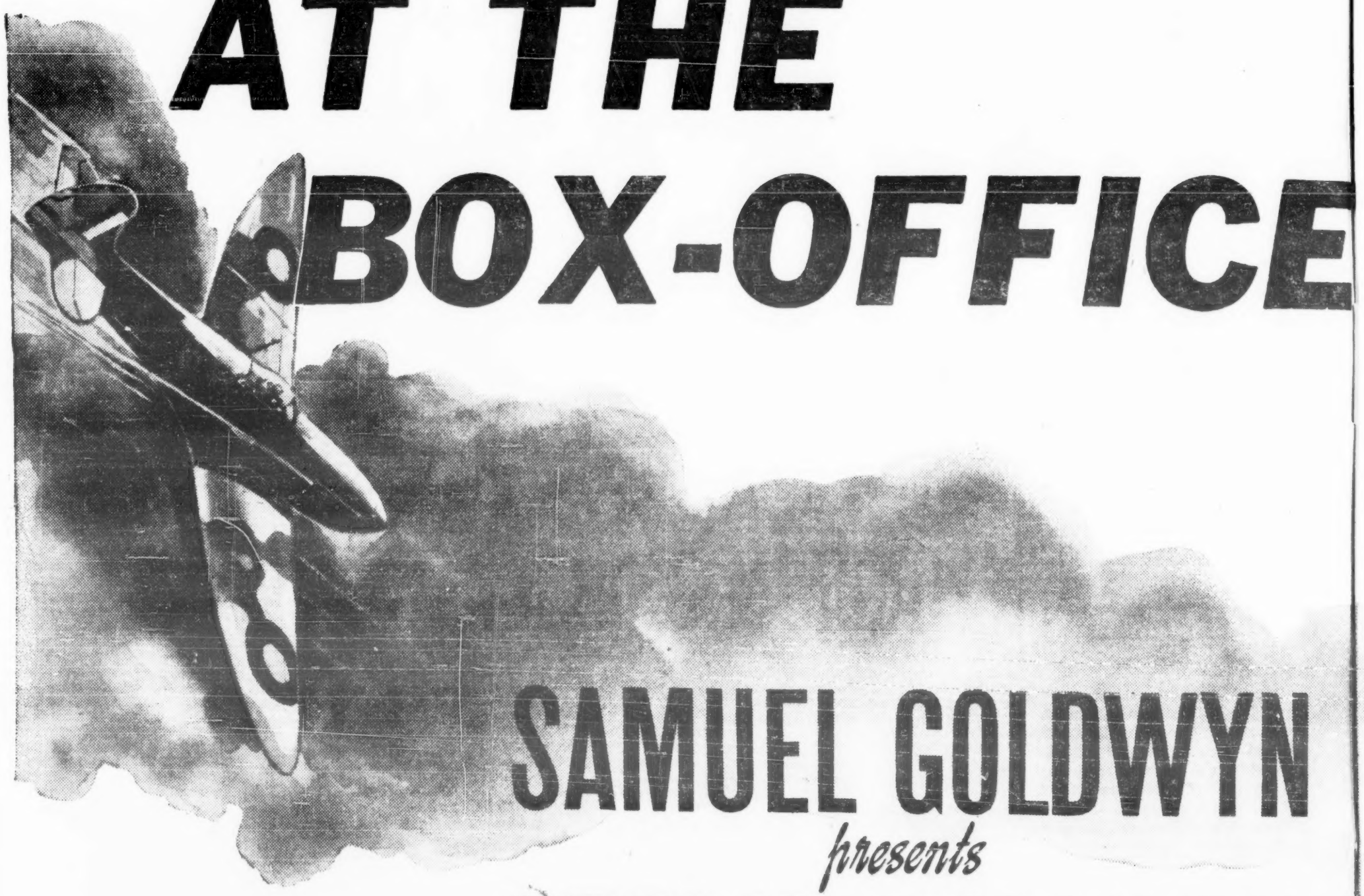
Catching Up With Elmer

Hollywood, June 22.

Joseph Santley wound up his director chore on 'Sleepy Lagoon,' the Judy Canova starrer at Republic and shifted to another sound stage to start work on 'Here Comes Elmer.'

New comedy goes before the lenses in two weeks, with Al Pearce starring and Armand Schaefer as producer.

HOT AS A BISCUIT AT THE BOX-OFFICE



SAMUEL GOLDWYN

presents

LESLIE HOWARD

DAVID NIVEN *in*

Join the special War Stamp drive during July!

A
LESLIE HOWARD
Production

SPITFIRE

PILOTS AND OTHER PERSONNEL
OF THE R.A.F. FIGHTER COMMAND

Released by RKO Radio Pictures

So Proudly We Hail!

Paramount release of Mark Sandrich production, directed by Sandrich. Features Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Sonny Tufts, Walter Abel. Original screenplay, Allan Scott; camera, Charles Lang; special effects, Gordon Jennings, Farciot Edouard; music, Miklos Rozsa; editor, Ellsworth Hoagland. Tradeshown June 22, '43. Running time, **126 MINS.**

Lt. Janet Davidson.....Claudette Colbert
Joan O'Doul.....Paulette Goddard
Olivia D'Arcy.....Veronica Lake
Lt. Sumners.....George Reeves
Rosemary Larson.....Barbara Britton
Chaplain.....Walter Abel
Kansas.....Sonny Tufts
Captain 'Ma' McGregor.....Mary Servoss
Dr. Jose Bardia.....Ted Hecht
Flight Lt. Archie McGregor...Dick Hogan
Ling Chee.....Dr. H. H. Chang
Colonel White.....James Bell
Lt. Toni Bacelli.....Lorna Gray
Lt. Irma Emerson.....Dorothy Adams
Lt. Ethel Armstrong.....Kitty Kelly
Capt. O'Rourke.....Bill Goodwin
Lt. Sadie Schwartz.....Mary Treen
Lt. Elsie Bollesbacker.....Helen Lynd
Lt. Carol Johnson.....Jean Willes
Lt. Lynne Hopkins.....Jan Wiley
Lt. Fay Leonard.....Lynn Walker
Lt. Margaret Stevenson.....Joan Tours
Major (dock at Frisco).....William Forrest
Capt. O'Brien.....James Flavin
Mr. Larson.....Bryon Foulger
Georgie.....Richard Crane
Mrs. Larson.....Else Janssen
Young Ensign.....James Millican
Second Doctor.....Michael Harvey
Ensign.....Fred Henry
Corporal.....Victor Kilian, Jr.
First Young Doctor.....Damian O'Flynn
Ship Capt.....Ray Godin
Nurse.....Frances Morris
Nurse.....Mimi Doyle
Thin Nurse.....Fay Sappington
Nurse.....Julia Faye
Young Officer.....Keith Richards
Filipino Nurse.....Isabel Cooper
Filipino Nurse.....Amparo Antenorcruz

Mark Sandrich's 'So Proudly We Hail!' for Paramount will be the answer to the from-now-in trade attitude on war films. As always, the answer is that quality product, whether it's on celluloid or from Tiffany, will command attention. In short, if the picture is good, the theme or the cycle goes by the board. This is a good one. It will do lots of business. What's more, it deserves to do so.

It's a saga of the war-front nurse and her heroism under fire. As such it's a 'new' theme, glorifying the American Red Cross and presenting the present-day, wartime nurse, in the midst of unspeakable dangers, physical and spiritual, in a new light.

An Angel of Mercy is two other fellers when she's part of a delaying action in Bataan and Corregidor. That means she's on the losing end of catastrophic battle, for the record has now made familiar how our too few troops couldn't stem the Jap hordes. Yet, despite knowledge of headline history, the saga of the eight heroine-nurses from the Philippine debacle could well have come out of official Army records—and probably did.

Director-producer Sandrich and scripter Allen Scott have limned a vivid, vital story. It's another step in the general patriotic pattern, as Hollywood is practising it, of bringing the war to the home-front, via the screen. In this case it's backgrounded against a realistic romance of how a group of brave American Nightingales came through the hellfire to Australia and thence back to blighty.

The canvas is broad and the dramatics dynamic. Perhaps some of it is too realistic. Perhaps there is no need for Capt. 'Ma' McGregor to see her son, Flight Lt. Archie McGregor, experience a crude amputation of both his legs, and then succumb under her eyes in the thick of insular warfare in the far Pacific.

Perhaps Veronica Lake's hatred of Japs who killed her fiance, and her self-annihilation with a hand-grenade, as she deliberately walks into the woman-greedy Japs' hands (presumably taking a few of them with her), is not for tender sensitivities.

Perhaps, too, the deliberate strafing by the Japs of a Red Cross hospital base, and sundry miniature Dunkirks staged as the evacuating Yanks leave the Jap-entrapped hellholes, aren't exactly 'entertainment,' per se, but it's realism that's as authentic as the rest of the gruesomeness extant in this not so civilized world.

It's certainly purposeful, even if it has to be done only by indirection, via the articulateness of Claudette Colbert, when it gets over such messages as the benefits of blood plasma and sulfa; the fact that this is 'the people's war, and once we win it we should also make sure we win a people's peace.' Or that punchy reference to the 'One World' theme which another American statesman, Wendell Willkie, has emphasized in his own manner.

The casting is excellent. It underplays everything but only heightens the general effect that way. In short order one gathers that women are fighting a man's war, yet they face bestial despoiling if they ever fall into barbaric Jap hands. But that's just an overtone to the semi-documentary treatment.

Done in flashback manner, with Claudette Colbert rapidly sinking physically, the saga of their travail pitches to the situation where, out of the past, a love letter from her officer-lover finally brings her back on the road to recovery. Paulette Goddard does a capital job as running mate, and Veronica Lake is the sullen nurse who finally sees the light, only to destroy herself.

Sonny Tufts walks off with the picture every time he's on. As 'Kansas,' the blundering ex-footballer, he's Miss Goddard's vis-a-vis. George Reeves isn't as effective as the romantic opposite to Miss Colbert.

Barbara Britton, newcomer, makes much of her assignment; Walter Abel is expert as the chaplain; Mary Servoss troupes her 'Ma' McGregor to the hilt; Ted Hecht gets a lot out of a Filipino medico assignment; ditto Dr. H. H. Chang as a Chinese guide, and Dick Hogan as the ill-fated flight lieutenant.

Mary Treen is excellent as Lt. Sadie Schwartz; Helen Lynd as the nurse who yens fresh tomatoes after her experiences in Bataan, and Lorna Gray, Dorothy Adams, Kitty Kelly, Jean Willes, Jan Wiley, Lynn Walker and Joan Tours, as the heroic nurses, are ever prominent and thoroughly realistic.

Film's 126 minutes is overboard and there is room for judicious slicing, but as a screen document, even in its present somewhat fulsome form, it is a credit to all concerned. *Abel.*

ALASKA HIGHWAY

Hollywood, June 22.

Paramount release of Pine-Thomas production. Stars Richard Arlen, Jean Parker. Directed by Frank McDonald. Original screenplay by Maxwell Shane; camera, Fred Jackman, Jr.; editor, William Zeigler. Tradeshown in L. A., June 22, '43. Running time, **66 MINS.**

Woody Ormsby.....Richard Arlen
Ann Coswell.....Jean Parker
Frosty Gimble.....Ralph Sanford
Roughhouse.....Joe Sawyer
Steve Ormsby.....Bill Henry
Sgt. Swithers.....John Wegman
Pop Ormsby.....Harry Shannon
Blair Caswell.....Edward Earle
Hank Lincoln.....Keith Richards
Pompadour Jones.....Eddie Quillan

Construction of the Alcan road forms topical background for this action drama which displays a regulation triangle involving two brothers and a girl. Despite obvious texture of the romantic conflict, speedy pace and roadbuilding setting supply good supporting fare for the regular runs, and picture has chance to be put over in secondary key houses with smart exploitation campaigns.

Producers Bill Pine and Bill Thomas secured considerable footage of construction of the Alcan highway for insertion as stock shots and utilization for process backgrounds. This film, deftly intercut into the dramatic action, is decidedly interesting and informative in the task confronting Army engineers and roadbuilders in pushing through to the north.

Harry Shannon, father of Richard Arlen and Bill Henry, heads a construction company building roads in California when the war hits and he's commissioned a major in the Army engineers. His entire crew joins up; including the two sons, to become the pioneering unit to blaze the trail through the wilderness north from Ft. Nelson base. Jean Parker, carrying on romance with Henry, arrives in the north country, and immediately falls in love with Arlen. Then it's the usual triangle complications, narrow escapes and action melodramatics to the finish. Naturally the road is pushed through, and Henry graciously steps aside for his brother to get the girl.

Cast grooves nicely into respective roles, with Arlen and Miss Parker providing okay performances in the starring spots. Major assistance comes from Ralph Sanford, jovial pal of Arlen, who is handed fat lines and situations for comedy reaction. Joe Sawyer, Eddie Quillan, Henry, Shannon, and Edward Earle.

Speedy pace which generally characterizes the Pine-Thomas product, is again on display here; with Frank McDonald turning in okay directing job. *Walt.*

Life and Death of Col. Blimp

(BRITISH-MADE)
(Color)

London, June 8.

General Film Distributors release of Archer Film Production. Stars Deborah Kerr, Roger Livesey, Anton Walbrook. Directed by Michael Powell and Emeric Pressburger who also wrote and produced picture. Music by Allan Gray; camera, Georges Perinal. Military adviser, Lieut. General Sir Douglas Brownrigg. Reviewed at Odeon, London. Running time, **163 MINS.**

Clive Candy.....Roger Livesey
Edith Hunter }
Barbara Wynne }.....Deborah Kerr
Johnny Cannon }
Theo. Kretschmar-Schuldorf.....
.....Anton Walbrook
Spud Wilson.....James McKechnie
Period Blimp.....Spencer Trevor
Colonel Betteridge.....Roland Culver
Frau von Kalteneck.....Ursula Jeans
Pebble.....Phyllis Morris
Murdoch.....John Laurie
von Schonborn.....Valentine Dyall
Embassy Counsellor.....Arthur Wontner
Colonel Berg.....Count Zichy
Major Davis.....Harry Welchman
von Reumann.....Carl Jaffe
von Ritter.....Albert Lieven
Colonel Goodhead.....Eric Maturin

Here is an excellent film whose basic story could have been told within normal feature limits, but which, instead, is extended close to three hours. Longer or shorter, this panorama of British army life is depicted with a technical skill and artistry that marks it as one of the really fine pix to come out of a British studio.

This is the longest picture ever made in England. It was carefully and intelligently written, directed and produced, and should rank as an important feature in America.

It's a clear, continuous unreeling of events in the life of an English military man, from the Boer War, through the last war and including the present one, up to the completion of the training and equipment of England's Home Guard. Story revolves around an officer (Clive Candy) who has spent all his life in the army and still feels it is the right thing to play fair with the Germans even after we have won the present war. He insists on believing the German people as a whole are decent human beings, and that they're only the tools of their war lords.

The role of Candy is spasmodically well enacted by Roger Livesey, who looks a little too mature in the scenes of his younger days and a bit too virile at the finish. More generous praise should go to Anton Walbrook as an Uhlan officer. This is an excellent characterization depicted with delicacy and sensitiveness. Deborah Kerr contributes attractively as the feminine lead in three separate characters through the generations, and a score of other artists leave little to criticize from the histrionic side.

Title is based on the symbolic figure of the old-time English officers who have been axed, not only due to age but because of their constant reiteration, in their clubs, of their contempt for present methods of warfare as compared with 'the good old days,' when cavalry anteceded mechanized combat. Cartoonist Low, in the Evening Standard, christened them 'Colonel Blimps,' but the title would mean nothing outside England, and it's suggested that a more felicitous one should be utilized for the export trade. *Jolo.*

Miniature Reviews

'So Proudly We Hail!' (Par). Excellent saga of the Bataan and Corregidor nurses and their heroism under fire. Has cast names; will do big biz.

'Alaska Highway' (Par). Alcan roadbuilding provides setting for outdoors meller with romantic triangle. Action dualer.

'The Life and Death of Col. Blimp' (GFD-British). Excellently made longest ever in England (163 mins). Should go well everywhere.

'Submarine Alert' (Par). Good actioner of type, but will have to be satisfied with dual datings.

'Colt Comrades' (UA). Good action entry in the Hopalong Cassidy series of westerns.

'Get Going' (Songs) (U). Entertaining little program number will provide amusement as dual supporter.

'Two Senoritas From Chicago' (Musical). (Col). Minor musical turned into fair b.o. by Joan Davis.

'The Dark Tower' (WB-British). Ben Lyon starred in nsg big-top mystery, made in England. Strictly for lower duals.

'Days of Old Cheyenne' (Rep). Don 'Red' Barry in above-average western.

'Sarong Girl' (Songs) (Mono). Spotty on quality but may get by as dualer if merchandised properly.

'Rhythm Parade' (Musical) (Mono). Musical romance should do okay.

'A Gentle Gangster' (Rep). Warmed - over gangster story starring Barton MacLane in routine role.

SUBMARINE ALERT

Hollywood, June 22.

Paramount release of Pine-Thomas production. Stars Richard Arlen, Wendy Barrie; features Nils Asther, Roger Pryor, Abner Biberman. Directed by Frank McDonald. Original screenplay by Maxwell Shane; camera, Fred Jackman, Jr.; editor, William Zeigler. Tradeshown June 21, '43. Running time, **66 MINS.**

Lee Deerhold.....Richard Arlen
Ann Patterson.....Wendy Barrie
Dr. Arthur Huneker.....Nils Asther
G. B. Fleming.....Roger Pryor
Com. Toyo.....Abner Biberman
Vincent Belga.....Marc Lawrence
Mr. Bambridge }
Capt. Hargas }.....John Miljan
Tina.....Patsy Nash
Freddie Grayson.....Ralph Sanford
Henry Haldine.....Dwight Frye
Dr. Barclay.....Edward Earle
Engineer.....William Bakewell
Clerk.....Stanley Smith

'Submarine Alert' is a good example of how a picture can get out of date via extended period between production windup and eventual release. Typical spy meller with usual melodramatic contents has been held on the shelf for a year and, in these fast-moving times, emerges as a rather dated piece in general setup. Filler for the duals.

Picture carries the usual fast action which has characterized the Pine-Thomas product. Secret radio shortwave portable transmitter results in wholesale sinkings of American tankers off the Pacific coast by a Jap submarine. FBI, in attempt to track the spies, has group of radio engineers fired—among them Richard Arlen. Latter is eventually selected by the gang to repair the set, and when he gets wise to the sabotaging efforts it's the usual meller mixup until the mob is rounded up. There's slight tinge of romance injected between Arlen and Wendy Barrie, herself an FBI operative.

Years ago, audiences would have accepted this as a good program actioner, but it's now on the far end of a cycle of spy tales. Direction is fast, and cast provides good performances generally. *Walt.*

COLT COMRADES

Hollywood, June 17.

United Artists release of Harry Sherman (Lewis J. Rachmil) production. Stars William Boyd. Directed by Lesley Selander. Screenplay by Michael Wilson; camera, Russell Harlan; editor, Sherman A. Rose; asst. director, Glenn Cook; production manager, Dick Johnston. Previewed in studio projection room, June 16, '43. Running time, **67 MINS.**

Hopalong Cassidy.....William Boyd
California Carlson.....Andy Clyde
Johnny Nelson.....Jay Kirby
Lin Whitlock.....George Reeves
Lucy Whitlock.....Gayle Lord
Wildcat Willy.....Earl Hodgins
Jebb Hardin.....Victor Jory
Joe Brass.....Douglas Fowley
Varney.....Herb Rawlinson

'Colt Comrades' is another of the Hopalong Cassidy series of westerns which have held a top rank in the action field for several years. It's a good entry in the series, excellently photographed against scenic panoramas that have become a trademark for the Hoppys, containing sufficient action, riding and gunplay to get favorable reaction from western-minded audiences.

Story has Hoppy and his two sidekicks, Andy Clyde and Jay Kirby, breeze into the western town as U. S. marshals, rounding up a robber with a $5,000 price on his head. Trio decides to settle down for a spell, and buy half interest in cattle ranch of George Reeves. But conflict develops with Victor Jory, who charges excessive price for water to the valley ranchers and has a gang of gun-toters to back up his racket. Clyde gets hooked with an old con game, but makes the promoter drill—to bring in water. Jory then tries to frame Hoppy as a rustler, but winds up on the short end of the deal in a rousing gun battle.

William Boyd continues his strong characterization of Hopalong, with Andy Clyde providing the usual comedy sidelight, and Jay Kirby completing the trio as the juvenile member. Jory and Douglas Fowley are typed as the heavies, with Earl Hodgins the oil promoting artist.

Although story hits some familiar trails, it's mounded for a speedy trip to accentuate the action angles with Lesley Selander expertly handling the direction. Photography still maintains the high standard of Sherman outdoor production, with backgrounds materially assisting the scenic reproductions. *Walt.*

GET GOING

(SONGS)

Hollywood, June 18.

Universal release of Will Cowan production. Features Robert Paige, Grace McDonald, Vera Vague, Walter Catlett, Milburn Stone. Directed by Jean Yarbrough. Original by Warren Wilson; camera, George Robinson; editor, Ray Snyder; songs, Milton Rosen, Everett Carter. Previewed in studio projection room, June 17, '43. Running time, **57 MINS.**

Bob Carlton.....Robert Paige
Judy King.....Grace McDonald
Matilda Jones.....Vera Vague
Horace Dobiem.....Walter Catlett
Doris.....Lois Collier
Bonnie.....Maureen Cannon
Mr. Tuttle.....Milburn Stone
Vilma Walters.....Jennifer Holt
Mrs. Daugherty.....Nana Bryant
Hank.....Frank Faylen

'Get Going' is an unpretentious comedy-drama with sufficient verve and sparkle to provide good support in the regular runs. It's a tongue-in-cheek tale about housing and male shortages in Washington, and makes little effort to be serious.

Grace McDonald arrives in Washington from New England, and shares room and clothes with Vera Vague, Maureen Cannon and Lois Collier. Getting typing job in a bureau, girl attracts attention of Robert Paige by dropping hints she might be employed by enemy spies. While tracking her down, the pair fall in love to provide humorous complications until windup when Miss McDonald really uncovers headquarters of a spy ring.

Paige and Miss McDonald team in good style to carry the major assignments; with broad comedy supplied by Vera Vague, Walter Catlett and Frank Faylen. Lillian Cornell smacks over personality with delivery of 'Siboney' in a night club sequence, while Maureen Cannon sings two Milton Rosen-Everett Carter tunes, 'Got Love' and 'Hold That Line.' Milburn Stone, Lois Collier and Nana Bryant are okay in support. Direction by Jean Yarbrough swings along at a zestful pace, with gag lines and situations neatly timed for audience reaction. *Walt.*

T. Dorsey at Metro

Hollywood, June 22.

Tommy Dorsey and his band checked in at Metro to play old and new numbers in 'Broadway Rhythm,' to be produced by Jack Cummings.

Betty Brewster was signed to replace Liz Tilton as vocalist with the Dorsey crew.

2 Senoritas From Chicago

(SONGS)

Columbia release of Wallace MacDonald production. Features Joan Davis, Jinx Falkenburg. Directed by Frank Woodruff. Screenplay, Stanley Rubin and Maurice Tombrage, based on original by Steven Vas; camera, L. W. O'Connell; editor, Jerome Thoms. At Strand, Brooklyn, N. Y., dual, June 18, '43. Running time, **63 MINS.**

Daisy Baker.....Joan Davis
Gloria.....Jinx Falkenburg
Maria.....Ann Savage
Lena.....Leslie Brooks
Louise.....Ramsey Ames
Jeff Kenyon.....Bob Haymes
Rupert Shannon.....Emory Parnell
Sam Grohman.....Douglas Leavitt
Gilberto Garcia.....Muni Seroff
Armando Silva.....Max Willenz
Mike.....Stanley Brown
Bruiser.....Frank Sully
Chester T. Allgood.....Charles C. Wilson
Miffins.....Romaine Callender

Joan Davis' solid comedy characterization helps sell an otherwise third-rate film about show biz. Bob Haymes' vocalizing and the voices of Jinx Falkenburg and Ann Savage account for the rest of the picture's limited b.o.

Play agents may be offended, but Joan Davis, a refuse-sorter in a Chicago hotel, peddles plays on the side. She manages to sell a discarded Portguese script to a New York producer without the consent or knowledge of its authors. Jinx Falkenburg and Ann Savage, sporting phoney Porto accents, pass themselves off as the authors' sisters and talk their way into leading roles. Production is set, rehearsals underway when the real authors sell the original copy of the play to another producer. Two rival hoofers, Leslie Brooks and Ramsey Ames, spill the beans, and this leads to unauthorized jail sentences for Misses Davis, Falkenburg and Savage and their producer, Emory Parnell. Broadway careers for all are insured, however, when Bob Haymes, Parnell's assistant, is pursuaded to produce a musical he has had up his sleeve.

The entire plot is a plot to get Miss Falkenburg to sing and display her well-tanned limbs in several rhumba numbers. But in the last analysis she and the other cast members merely play straight man for Miss Davis, whose burlesque is broad and whose antics get the laughs.

THE DARK TOWER

(BRITISH-MADE)

London, June 8.

Warner Bros. production and release. Features Ben Lyon, Anne Crawford, David Farrar. Directed by Joyn Harlow. Screen adaptation by Brock Williams from play by George S. Kaufman and Alexander Woollcott. Reviewed at Warner theatre, London, June 7, '43. Running time, **90 MINS.**

Phil Danton.....Ben Lyon
Mary.....Anne Crawford
Tom Danton.....David Farrar
Torg.....Herbert Lom
Willie.....Frederick Burtwell
Towers.....Bill Hartnell
Madame Shogun.....Josephine Wilson
Eve.....Elsie Wagstaffe
Dr. Wilson.....J. H. Roberts

A rambling melodrama with little boxoffice appeal, 'The Dark Tower' unfolds 90 minutes of trite entertainment. Devoid of originality, carrying no punch in its overlong footage, it's destined to play a minor role on double features.

As a buildup for two potential stars, it's a sorry tryout, too; Anne Crawford and David Farrar, starred with the veteran Ben Lyon, prove stilted and amateurish, although the inane dialog is a factor, too. Herbert Lom, however, gives a hint of promise, although he should play down his marked acting resemblance to Peter Lorre.

Story is a muddled affair of mesmerism with a circus background. One Torg, gifted with hypnotic powers, is given a job in a big top whose owner's brother is a trapeze artist in love with the partner in his act. The owner upsets their act and romance, climaxing his melodramatics by hypnotizing the girl into trying to kill her partner.

Uncertain in its treatment, the situation loses dramatic value, and the tame finale—with the death of the villain at the hands of another member of this strange circus—leaves the spectator wondering what it is all about—and why it was ever made.

The overlong footage could be considerably cut, for two or three circus acts are extraneously brought into the proceedings.

Incidentally, Miss Crawford, too, bears a resemblance to another Hollywood star—Jeannette Macdonald. Ben Lyon wanders aimlessly through the vapid goings-on.

Days of Old Cheyenne

Republic release of Eddy White production. Stars Don 'Red' Barry; features Lynn Merrick, William Haade, Herbert Rawlinson, Emmett 'Pappy' Lynn. Directed by Elmer Clifton. Screenplay, Norman S. Hall; camera, Reggie Lanning; editor, Harry Keller. At New York, N. Y., dualed week June 15, '43. Running time, **56 MINS.**

Clint Ross.....Don 'Red' Barry
Nancy Carlyle.....Lynn Merrick
Big Bill Harmon.....William Haade
Tombstone Boggs....Emmett 'Pappy' Lynn
Gov. Shelby.....Herbert Rawlinson
John Carlyle.....Charles Miller
Steve Brackett.....William Ruhl
Bobby.....Harry McKim
Slim Boyd.....Robert Kortman
Higgins.....Nolan Leary
Pete.....Ken Duncan

With Don Barry in the lead, this shapes up as a strong dual entry for prairie-meller patrons.

Barry plays a cowpuncher whose handy dukes win him the job of

(Continued on page 40)

The Big kind!
The Wallop-packed kind!
The Timed-to-the minute kind!
GEORGE RAFT
Against the New No. 1 Menace!
SYDNEY (The Fat Man!)
GREENSTREET
G-MEN vs. GESTAPO!
Background to Danger
You know... the
WARNER
KIND of Hit!
with
PETER LORRE
Brenda Marshall
Directed by RAOUL WALSH
Screen Play by W. R. Burnett
From a Novel by Eric Ambler
Join July WAR STAMP Drive!

it's Matchless!

Take a half-a-minute
to think about it!
Think of all the
attractions now showing - -
Think of all the
attractions all season - - - -

is there now, or was there ever a company to match the record of

WARNERS

Join July WAR STAMP Drive!

Jack L. Warner, *Executive Producer*

'Comedy' Smash $25,000 in Hot Chi; Mission' Bright 18G, 'Flight' 17G, 2d

Chicago, June 22.

Hot weather is slowing business, and operators expect it to be off for next few weeks. 'Mission to Moscow' opened big at the Roosevelt and should hit bright $18,000.

'The Human Comedy' is headed for smash $25,000 at the State-Lake. The Chicago, with 'A Stranger in Town' and Jimmy Dorsey orchestra on stage, looks like at least $50,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—Tennessee Johnson' (M-G) and 'Air Wardens' (M-G). Okay $7,500. Last week, good $9,000.

Chicago (B&K) (4,000; 35-75)—'Stranger in Town' (M-G) and Jimmy Dorsey orch on stage. Big $50,000. Last week, 'Lady Burlesque' (UA) (2d wk) and Tommy Tucker orch, Georgie Price on stage, strong $42,000.

Garrick (B&K) (900; 35-75)—'Reveille Beverly' (Col) and 'Senoritas from Chicago' (Col). Pert $6,500. Last week, pleasing $7,000.

Grand (RKO) (1,150; 40-75)—'Walked with Zombie' (RKO) and 'Leopard Man' (RKO) (2d wk). Fine $9,000. Last week, stout $9,500.

Oriental (Iroquois) (3,200; 28-55)—'He Hired Boss' (20th) and Louis Prima orch, Beatrice Kay on stage. Nifty $20,000. Last week, 'Great Life' (Col) and Sonny Dunham orch on stage, about same.

Palace (RKO) (2,500; 40-75)—'Flight Freedom' (RKO) and 'Rhythm Islands' (U) (2d wk). Neat $17,000. Last week, fine $19,000.

Roosevelt (B&K) (1,500; 35-75)—'Mission Moscow' (WB). Brilliant $18,000. Last week, 'Immortal Sergeant' (20th) (3d wk), five days, and 'Mission Moscow' (WB), two days, good $14,000.

State-Lake (B&K) (2,700; 35-75)—'Human Comedy' (M-G). Smash $25,000. Last week, 'More the Merrier' (Col) (4th wk), six days, and 'Human Comedy' (M-G), one day, swell $16,000.

United Artists (B&K) (1,700; 35-75)—'Slightly Dangerous' (M-G) (3d wk). Snug $12,000. Last week, lively $14,000.

Woods (Essaness) (1,200; 35-75)—'Young Willing' (UA) and 'Alibi' (U) (2d wk). Nice $7,000. Last week, bangup $9,000.

'BATAAN' LEADS HUB IN DAY-DATE, $53,700

Boston, June 22.

New bills down the line, most of them ecstatically hailed in the press, have hypoed the b.o. here this week, the general level of business increasing steadily as schools wind up and as the public begins to take the serious OPA restrictions in stride.

'Bataan' leads the pack with a mighty $53,700 day-date at the Loew spots; 'Crash Dive' is very big at the Memorial, touching a top $24,000, while 'Five Graves to Cairo' at the Met and 'Flicka' at the Paramount-Fenway are staunch. Latter especially big, being the only non-war theme, with 'Ox-Bow Incident,' hard to take, trailing despite stage combo.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Ox-Bow Incident' (20th) plus 'International Casino Revue' on stage. A sharp dive here, film's appeal limited despite exceptional rave notices, $23,000. Last week 'Mr. Big' (U) plus Abe Lyman band on stage, big $29,800.

Fenway (M-P) (1,373; 40-60)—'My Friend Flicka' (20th) plus 'Shantytown' (Mono). Lightest quality item in town this week and reflecting it. First run here, too close to $7,000, very big.

Memorial (RKO) (2,900; 44-75)—'Crash Dive' (20th) and 'Gildersleeve's Bad Day' (RKO). Socko bill, driving to a smash $24,500, h.o. certain. Last week 'White Savage' (U) and 'Cowboy Manhattan' (U) (2d week), $13,000.

Metropolitan (M-P) (4,367; 44-66)—'Five Graves Cairo' (Par) plus 'Chatterbox' (Rep). Good though not spectacular $24,000. Last week 'Reap Wild Wind' (Par) and 'High Explosive' (WB), pop run, $16,500.

Orpheum (Loew) (2,900; 44-65)—'Bataan' (M-G) and 'Let's Have Fun' (Col). A powerhouse at $30,100. Last week 'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G), $24,000.

Paramount (M-P) (1,300; 33-60)—'My Friend Flicka' (20th) and 'Shantytown' (Mono). Doing great $15,000. Last week 'Something Shout About' (Col) and 'Mysterious Doctor' (WB), $14,500.

State (Loew) (3,200; 44-65)—'Bataan' (M-G) and 'Let's Have Fun' (Col). Powerful draw, going to $23,600, big in this nabe. Last week 'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G), $16,800.

Translux (900; 28-65)—'Ghosts on Loose' (Mono) plus 'Two Weeks to Live' (RKO). Good $5,200. Last week 'Sarong Girl' (Mono) and 'Spy Train' (Mono), $5,000.

'Cairo' Smash $11,000, Best Bet in Montreal

Montreal, June 22.

Only one new picture in the deluxers, 'Five Graves to Cairo,' is soaring to a smash total to pace city. 'Hello, Frisco' will run second, also strong.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Five Graves to Cairo' (Par). Smash $11,000 likely. Last week, 'It Ain't Hay' (U), good $7,800.

Capitol (CT) (2,700; 30-62)—'Immortal Sergeant' (20th) and 'Has What It Takes' (Col) (2d wk). Rousing $6,500 in sight after $8,000 opener.

Loew's (CT) (2,800; 35-67)—'Hello, Frisco' (20th) (2d wk). Smacko $9,500 prospect following great $13,800 opening stanza.

Princess (CT) (2,300; 30-52)—'Tennessee Johnson' (M-G) and 'Air-Raid Wardens' (M-G). Neat $5,000. Last week 'Frankenstein Wolf Man' (U) and 'Morning, Judge' (U) (2d wk), good $4,500.

Strand (United Amusements) (750; 35-45)—'Gentle Gangster' (Rep) and 'Shantytown' (Rep). Should garner average $2,700. Last week, 'Dr. Renault's Secret' (20th) and 'Hope Schuyler' (20th), $2,600.

Orpheum (Ind) (1,100; 30-60)—'Lives Bengal Lancers' (Par) and 'Waikiki Wedding' (Par) (reissues). Pointing to good $3,000. Last week, 'Lady Burlesque' (UA) (5th wk), mild $1,200.

St. Denis (France-Film) (2,500; 30-40)—'Le Revolte' and 'Achille.' Average $3,500. Last week, 'Werther' and 'Petite Peste,' fair $3,300.

'Lady,' $28,200, Fine in Philly

Philadelphia, June 22.

The sweltering heat making the parks and pools a competitive factor, and with the outdoor Robin Hood Dell starting its summer concert-series on Monday nite (21), the downtown houses are still able to hold their own. Seasonal warm weather slack is still to set in, with the air-conditioned filmeries all reporting good biz.

'Lady of Burlesque' is leading the local field.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Five Graves Cairo' (Par) (3d wk). Dipped to okay $8,800 after big second week with $10,200.

Arcadia (Sablosky) (600; 35-75)—'Cabin in Sky' (M-G) (2d run, 2d wk). Holding up fairly well considering that it stayed five weeks downtown for initial run. Hitting at $3,200 on second run for a second week after $3,800 for the first.

Boyd (WB) (2,560; 35-75)—'Lily Mars' (M-G) (2d wk). Holding up strong with smash $19,200 in sight for second week. Opened very big with $28,900 plus a $4,500 for the twin booking at the Earle on Sunday.

Earle (WB) (2,768; 35-75)—'Jitterbugs' (20th) with vaude including Kenny Baker, Bob Chester's band and the Borrah Minevitch Harmonica Rascals. With Baker making for the magnet, doing nicely to the tune of $22,000. Last week, 'Aerial Gunner' (Par), with Hugh Herbert, Benny Rubin and John Kirby orch, feeble $16,000.

Fox (WB) (2,245; 35-75)—'Hangmen Die' (UA). Coolness to war pix will be lucky to hit $16,200. Last week, 'Crash Dive' (20th) came through with fat $14,500 for its third week.

Karlton (WB) (1,066; 35-75)—'More Merrier' (Col) (2d run). Still socko after big first-run weeks and is piling up $7,500 for last week house remains under Warner aegis. William Goldman chain takes over. Last week, 'Mission Moscow' (WB) took fair $5,500 for a second run.

Keith's (Goldman) (2,220; 35-75)—'Land Is Mine' (RKO) (2d run). Little enthusiasm and light $3,800 hoped for. Last week, 'Desperadoes' (Col) yanked after five days when only $2,900 was turned in for its second run.

Mastbaum (WB) (4,692; 35-75)—'Lady of Burlesque' (UA). Pulled off the boards last month on the morals issue, but not getting any publicity on the maneuver, holding up well on its own with $28,200 expected. Last week, 'Action North Atlantic' (WB) sunk to low $14,900 for its third week.

Stan'ey (WB) (2,916; 35-75)—'China' (Par) (3d wk). Still showing strength and should ring the bell with $14,500 for its third week after fat $16,200 for a second stanza.

Stanton (WB) (1,457; 35-75)—'Pilot No. 5' (M-G). Not gaining much altitude and will be satisfied with $7,600. Last week, 'Pride of Yankees' (RKO), returning at pop prices, was a weak slugger with $6,200.

First Runs on Broadway

(Subject to Change)

Week of June 24

Astor—'Best Foot Forward' (M-G) (29).

Capitol—'Stage Door Canteen' (UA).
(Reviewed in 'Variety' May 12)

Criterion—'Cabin in the Sky' (M-G) (5th week).
(Reviewed in 'Variety' Feb. 10)

Globe—'Crime Doctor' (Col) (26).

Hollywood—'Mission to Moscow' (WB) (9th week).
(Reviewed in 'Variety' May 5)

Music Hall—'Youngest Profession' (M-G).
(Reviewed in 'Variety' March 3)

Paramount—'Dixie' (Par) (23).

Rialto—'Aerial Gunner' (Par) (26).
(Reviewed in 'Variety' March 3)

Rivoli—'Spitfire' (RKO) (3d week).
(Reviewed in 'Variety' Sept. 2, '42)

Roxy—'Coney Island' (20th) (2d week).
(Reviewed in 'Variety' May 19)

Strand—'Action in the North Atlantic' (WB) (6th week).
(Reviewed in 'Variety' May 19)

Week of June 31

Astor—'Best Foot Forward' (M-G) (2d week).

Capitol—'Stage Door Canteen' (UA) (2d week).

Criterion — 'Bombardier' (RKO).
(Reviewed in 'Variety' May 12)

Globe—'Crime Doctor' (Col) (2d week).

Hollywood—'Mission to Moscow' (WB) (10th week).

Music Hall—'Youngest Profession' (M-G) (2d week).

Paramount—'Dixie' (Par) (2d week).

Rialto—'Aerial Gunner' (Par) (2d week).

Roxy—'Coney Island' (20th) (3d week).

Strand—'Background to Danger' (WB).
(Reviewed in 'Variety' June 9)

'5 GRAVES' HAS PLENTY NEWARK LIFE, $21,000

Newark, June 22.

Lion's share of the trade this week is bee-lining to the Paramount, where 'Five Graves to Cairo' is clicking off a mighty total in the first of a four-week stay. Only other new product is 'Mission to Moscow,' doing okay at the Branford but falling below expectations. Holdover biz continues hefty for 'Crash Dive,' and 'Lady of Burlesque.'

Estimates for This Week

Branford (WB) (2,800; 30-90)—'Mission to Moscow' (WB) and 'Follow the Band' (U). Running a favorable tally of $17,800 but figured to go considerably better. Last week, 'Action North Atlantic' (WB) and 'Has What It Takes' (Col) (2d wk), sturdy $15,000.

Capitol (WB) (1,200; 20-55)—'White Savage' (U) and 'Cowboy in Manhattan' (U). Leaning towards $3,200, under par. Last week, 'China' (Par) and 'Something to Shout About' (Col), sultry $4,500.

Paramount (Adams-Par) (2,000; 35-75)—'Five Graves to Cairo' (Par) and 'Gentle Gangster' (Rep). Great $21,000 in sight. Holds for three additional weeks. Last week, 'Night Plane' (Par) and 'Tahiti Honey' (Rep), so-so $13,200.

Proctor's (RKO) (3,400; 35-99)—'Crash Dive' (20th) and 'Dixie Dugan' (20th) (2d wk). Following through with big $17,500 after sock $26,000 first time around.

State (Loew's) (2,600; 30-85)—'Lady of Burlesque' (UA) and 'American Empire' (UA) (2d wk). Continues lusty, with $15,000 in sight. Last week, whammo $22,000, third highest gross of the year for house.

'Wolf Man' Zowie $16,000, Providence

Providence, June 22.

With something besides war themes to feed the film-going public, all houses hereabouts are looking fairly healthy. 'Frankenstein Meets Wolf Man' at RKO Albee is going very well and present pace makes it look good for holdover. 'White Savage' at Majestic and 'Hitler's Madman' at Loew's State are also up. 'Crime Doctor' opened big at Strand Monday (21).

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Frankenstein Meets Wolf Man' (U) and 'Devil With Hitler' (UA). One of biggest openings in some time and looks like swell bet for holdover. Should hit zowie $16,000. Last week 'Mr. Big' (RKO) and 'Squadron Leader' (RKO), solid $16,500.

Carlton (Fay-Loew) (1,400; 30-50)—'Moon Down' (20th) and 'Cowboy

(Continued on page 31)

Heat, H.O.s Boff N.Y., But 'Coney,' Madriguera-Amaya a Smash $110,000; 'Merrier's' 6th 92G, 'Cabin,' 4th, 18G

Total take for downtown Broadway theatres is off sharply due to a large majority of holdovers, some of which have gone a long ways already. Return of hot weather hurt considerably on Sunday (20), but not at the Roxy, the only first-run house bringing in a new show during the past week.

Playing 'Coney Island' and the Enric Madriguera band, Jack Durant and Carmen Amaya, the Roxy finished its first seven days last night (Tuesday) at a sensational $110,000. Opening day last Wednesday (16) hit $14,500, highest for any teeoff day at the house since depression, even where a holiday figured, while Sunday (20), when other theatres suffered, the Roxy also hit a new high of $19,500 for any Sabbath.

State, in the second-run column with 'Lady of Burlesque' and the Lionel Hampton orchestra, was off on Sunday (20), but is better than in recent weeks at an indicated $27,000 or over, good.

Holdover stands making replacements this week include 'Youngest Profession' (Music Hall) and 'Stage Door Canteen' with the Phil Spitalny band (Capitol), both opening tomorrow (Thursday), plus the Paramount bill of 'Dixie,' the Mitchell Ayres orch and the Andrews Sisters which starts today (Wednesday).

Advance sale at the Rivoli for 'For Whom the Bell Tolls' totals over $1,000, good in view of the fact the film doesn't open there on a road-show run until July 14.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (17th-final wk). Dropped to under $11,000, slow, on the 16th stanza ended Monday night (21), while prior (15th) week was $14,000. 'Best Foot Forward' (M-G) opens next Tuesday night (29).

Capitol (Loew's) (4,820; 25-$1.10)—'Bataan' (M-G) and, in person, Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan (3d-final wk). Down considerably on blowoff lap to less than $40,000, but okay; last week (2d) hit near to $60,000, very big.

Criterion (Loew's) (1,700; 35-75)—'Cabin in Sky' (M-G) (4th wk). Maintains fine gait, looking $18,000 or thereabouts this week, close to previous stanza's take of $21,000. Holds another round.

Globe (Brandt) (1,416; 35-85)—'Mr. Big' (U) (2d wk). Satisfactory on holdover at $8,500 or better, while first seven days was $10,600, nice; will probably go another week.

Hollywood (WB) (1,499; 44-$1.25)—'Mission to Moscow' (WB) (8th wk). Sliding to $12,000 or bit over this week (8th), but still a fair profit; last week (7th) was $16,200, good. 'This Is the Army' (WB) is tentatively slated to open here July 23, 'Mission' remaining until then.

Palace (RKO) (1,700; 23-75)—'Crash Dive' (20th) (2d run) and 'Sarong Girl' (Mono) (1st run), dualed. Looks average $9,500. Last week, 'Edge of Darkness' (WB) (2d run) and 'Gildersleeve's Bad Boy' (RKO) (1st run), close to $10,000.

Paramount (Par) (3,664; 35-$1.10)—'Dixie' (Par) and, on stage, Mitchell Ayres' orch and Andrews Sisters, open today (Wednesday) after four good profit-getting weeks with 'Five Graves to Cairo' (Par), Frank Sinatra and the Gracie Barrie band, finale being $44,000, the third week $51,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'More the Merrier' (M-G) and stageshow (6th-final wk). Very steady for concluding frame, looking strong $92,000; preceding (5th) week went to $98,000, immense.

Rialto (Mayer) (594; 28-65)—'Captive Wild Woman' (U) (3d-final wk), sighting $5,000, mild, this week (3d), while previous stanza (2d) was $6,600, fair. 'Aerial Gunner' (Par) is due Saturday (26).

Rivoli (UA-Par) (2,092; 35-99)—'Spitfire' (RKO-Goldwyn) (2d wk). Not doing well, looking less than $16,000 this week, but will hold a third; initial seven days topped $25,000, good though under hopes.

Roxy (20th) (5,886; 55-$1.10)—'Coney Island' (20th) and Enric Madriguera band, plus Jack Durant and Carmen Amaya (2d wk). An outstanding smash, first week ended last night (Tuesday) hitting $110,000. The third week for 'Friend Flicka' (20th), Hartmans, Larry Adler, Mitzi Mayfair and Merry Macs, was just under $50,000, good.

State (Loew's) (3,450; 35-$1.10)—'Lady of Burlesque' (UA) (2d run) and Lionel Hampton orch. A good $27,000 or over indicated, best in several weeks. In ahead, 'China' (Par) (2d run) and Bill Bardo orch, Joe Howard, others, under $22,000, fair.

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway, plus Dooley Wilson, on stage (5th wk). Holding up satisfactorily at probable $34,000, or bit better, while the previous (4th) frame went to $40,000. Holds a sixth and final week.

'Lily'-'Calais' Dual Neat $17,000, Buffalo

Buffalo, June 22.

Holdovers are dominating a fairly mild session currently.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Lily Mars' (M-G) and 'Raid Calais' (20th). Will better lofty $17,000. Last week, 'Crash Dive' (20th) and 'Young and Willing' (UA) topped stout $16,000.

Great Lakes (Shea) (3,000; 35-55)—'China' (Par) and 'American Empire' (UA) (2d wk). Dandy concluding round, $12,000. Last week, bangup $18,000.

Hippodrome (Shea) (2,100; 35-55)—'Crash Dive' (20th) and 'Young and Willing' (UA) (2d wk). Neat at over $8,000. Last week, 'Bataan' (M-G) and 'Mysterious Doctor' (WB) (2d wk), tame $7,900.

Lafayette (Basil) (3,300; 35-55)—'White Savage' (U) and 'Sherlock Holmes in Washington' (U) (2d wk). Tapering to around $7,500. Last week, snug $13,000.

20th Century (Ind.) (3,000; 35-55)—'Spitfire' (RKO) and 'Clancy Street Boys' (Mono). Nice $12,000. Last week, 'Walked with Zombie' (RKO) and 'Gildersleeve's Bad Day' (RKO), trim $9,500.

Judy-'Lily' Combo Nifty $18,500, Pitt

Pittsburgh, June 22.

'Presenting Lily Mars' copping the honors easily this week at Stanley, beating flock of stage show figures in past at WB deluxer, and chief reason is that it's a respite from flock of war pix town has been getting of late. Notices weren't so hot but that doesn't seem to matter; cash customers are eating it up. Penn's taking it on the chin with 'Flight for Freedom,' which got the axe from the reviewers, and it's holdovers for the rest of the downtown sector.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—House went dark Tuesday night (15) for couple of weeks to get a repaint job. Scheduled to reopen July 3 with 'Coney Island' (20th). Last week, 'Corregidor' (PRC) brutal, barely getting $2,200.

Harris (Harris) (2,200; 30-55)—'Crash Dive' (20th) (3d wk). Tyrone Power starrer slipping off in windup session downtown, with final figure looking now like around $6,000. Last week picture did close to $8,500. Will probably move to Senator tomorrow (Wednesday) for a fourth session.

Penn (Loew's-UA) (3,300; 30-55)—'Flight for Freedom' (RKO). Crix didn't go for this one and public's backing the newspaper gang up for a change. Although not entirely a war picture, Rosalind Russell-Fred MacMurray co-starrer falls pretty well within that category and public's fed up with the steady diet. Won't do more than $12,000 if that. Last week, 'Five Graves to Cairo,' better than $15,000.

Ritz (WB) (800; 30-55)—'Five Graves' (Par) (2d wk). Moved here from Penn but isn't getting same reaction at small-seater it did at previous spot. Won't crack $2,300, just fair and a disappointment considering what picture got at Penn. Last week, 'Lady of Burlesque' (UA), on move-over from Stanley, fine at $3,500.

Senator (Harris) (1,750; 30-55)—'More the Merrier' (Col) (6th wk). This comedy's the sensation of the year here. Was set to go out last week because picture was opening simultaneously in the nabes at reduced prices but biz was such management decided to keep it anyway despite the day-and-dating in East Liberty at lower scale. Isn't hurting too much either because it will get around $2,800, fine. Last week, 'Merrier' claimed a little under $3,800.

Stanley (WB) (3,800; 30-55)—'Presenting Lily Mars' (M-G). Heavy sugar for Judy Garland musical, a respite from war pix although boys and gals on the papers took it apart. Shooting for $18,500, great, and a lot more than house has done with flock of stage shows. One more film, 'Bombardier' (RKO), opening Friday (25) on straight pix policy and then WB deluxer returns to stagers with Abe Lyman's band and Bonita Granville on July 2. Last week, 'Action in North Atlantic' (WB) under $14,000.

Warner (WB) (2,000; 30-55)—'Action North Atlantic' (WB) (2d wk). Moved from the Stanley and doing only fair. Maybe $5,000, but could get less. Last week, 'China' (Par), on moveover from Penn, great $7,000.

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'Bombardier'-Vaude Frisco Topper At Wow $30,000; 'Graves' Great 26G

San Francisco, June 22.

'Bombardier,' coupled with 'Truth or Consequences,' radio show, and other acts on the stage, is pacing the town with a big $30,000. 'The Desperadoes' is fine at the Orpheum, hitting $19,000.

Estimates for This Week

Fox (FWC) (5,000; 55-75)—'Coney Island' (20th) and 'Gorilla Man' (WB) (2d wk). Hefty $17,000 after bangup $33,000 opening week.

Golden Gate (RKO) (2,850; 44-75)—'Bombardier' (RKO), plus 'Truth or Consequences' air show and other acts on stage. Film is the big draw for a smart $30,000, best in town. Last week, 'Ladies' Day' (RKO) and Benny Goodman orch on stage, ditto.

Orpheum (Blumenfeld) (2,440; 60-75)—'Desperadoes' (Col) and 'Has What it Takes' (Col). 'Desperadoes' is surprising with a strong $19,000. Last week, 'More the Merrier' (Col) and 'Redhead Manhattan' (Col) (5th wk), fine $11,300.

Paramount (FWC) 2,470; 55-75)—'Five Graves Cairo' (Par) and 'Wrecking Crew'. Strong $26,000. Last week, 'Mission Moscow' (WB) and 'Swing Your Partner' (Rep), $23,000.

St. Francis (FWC) (1,475; 55-75)—'Mission Moscow' (WB) and 'Swing Your Partner' (Rep) (moveover). Big $10,500. Last week, 'Crash Dive' (20th) and 'He Hired Boss' (20th) (moveover) nice $13,500 on round-the-clock operations.

United Artists (Blumenfeld-UA)—'Lady Burlesque' (UA) and 'Prairie Chickens' (UA) (3d wk). Set for at least two more weeks after current one at present rate. Trim $12,300. Last week, sock $13,100.

Warfield (FWC) (2,650; 55-75)—'Assignment Brittany' (M-G) and 'Star Time Varieties' on stage. Good $23,000. Last week, 'Ox-Bow Incident' (20th), plus stage bill, $26,500, strongest since opening week of stage show policy at this house, with pix carrying load.

Esquire (Blumenfeld) (950; 60-75)—'More the Merrier' (Col) (moveover) and 'Underground Agent' (Col). With a new second biller, 'More the Merrier' is still doing okay on moveover, after five weeks at Orpheum. One of few pix to go six stanzas first-run here. Nice $10,500. Last week, 'It Ain't Hay' (U) and 'Holmes Secret Weapon' (U) (4th wk), solid $8,100.

'Mr. Big' Tall $8,000 In Cincy; 'Action' Fair 9G

Cincinnati, June 22.

'Coney Island,' holding over at the Albee on the strength of sensational first week's draw, which neared house record, is town's topper currently with a swell summer mark. Of the firstruns, 'Mister Big' is registering a lofty figure for the Capitol, where it will stick for another session. Trade in general is in stride and besting prolonged heat spell.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Coney Island' (20th). Sticking for second whirl and racking up a lusty $12,000. Terrific $22,000 on initialer last week, close to ceiling figure for this house. First holdover in this big stand since 'Snow White' a couple years back.

Capitol (RKO) (2,000; 35-55)—'Mister Big' (U). Tall $8,000. Will hold. Last week, 'China' (Par) (2d run), dandy $5,500.

Family (RKO) (1,000; 20-30)—'Has What It Takes' (Col) and 'Boy Stalingrad' (Col), split with '39 Steps' (PRC) and 'Spy Train' (Mono). Steady $2,100. Ditto last week for 'Aldrich Gets Glamour' (Par) and 'Cheyenne Roundup' (U), divided with 'Gentle Gangster' (Rep) and 'Song of Texas' (Rep).

Grand (RKO) (1,430; 35-55)—'It's Great Life' (Col) and 'Two Senoritas Chicago' (Col). Mild $4,000. Same last week on 'Ox-Bow Incident' (20th).

Keith's (Libson) (1,500; 35-55)—'More the Merrier' (Col). Brought back after week's shelving for fifth downtown stanza. Solid $4,000. Last week, 'Assignment Brittany' (M-G), slow $4,000.

Lyric (RKO) (1,400; 35-55)—'Union Pacific' (Par) (reissue). Behind schedule at $3,000. Last week, 'Bombardier' (RKO) (2d run), okay $4,000.

Palace (RKO) (2,600; 35-55)—'Action North Atlantic' (WB). Fair $9,000. Last week, 'Five Graves to Cairo' (Par), sorry $7,500.

Shubert (RKO) (2,100; 35-55)—'Action North Atlantic' (WB). Fair $9,000. Last week, 'Five Graves to Cairo' (Par), sorry $7,500.

Shubert (RKO) (2,100; 35-55)—'Lily Mars' (M-G). Moveover stay extended through first half for 17-day stretch here, the theatre being shuttered Sunday (20) for the summer. Tame $4,500 for final 10 days.

Key City Grosses

Estimated Total Gross
This Week **$2,197,300**
(Based on 27 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$1,622,600**
(Based on 24 cities, 151 theatres)

'CONEY' SOCK $13,500, INDIANAPOLIS PACER

Indianapolis, June 22.

Biz is swinging along in high style at most deluxers here. Swing shift shows both Saturday and midweek are getting warm receptions. Top coin is a close call between 'Coney Island' at the Indiana and 'Presenting Lily Mars' at Loew's, both socko.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO). Oke $11,000 for double horror. Last week, tepid $6,800 with 'Ox-Bow Incident' (20th) and 'Blow Up America' (20th).

Indiana (Katz-Dolle) (3,300; 30-50)—'Coney Island' (20th) and 'Raid Calais' (20th). House's first musical in ten weeks good for terrific $13,500. Last week, 'China' (Par) and 'High Explosive' (Par), sock $13,000.

Keith's (Indie) (1,200; 30-55)—'Traitor Within' (Rep) plus vaude. Hard luck $3,800 in four-day run. Last week, also sub-par $3,900 with 'Redhead Manhattan' (Col) and vaude on same run.

Loew's (Loew's) (2,450; 30-50)—'Lily Mars' (M-G) and 'After Midnight With Blackie' (Col). Swell $13,000. Holdover indicated. Last week 'Bataan' (M-G), oke $11,200.

Lyric (Katz-Dolle) (1,600; 30-50)—'China' (Par) and 'High Explosive' (Par). Satisfactory $4,200 on moveover. Last week, 'Pride Yankees' (RKO) with 'Prelude to War' (WAC), oke $3,900.

'Action' Dual Tops In Brooklyn at $17,000, 2d

Brooklyn, June 22.

Lots of holdovers but business isn't too hot. Top dough maker this stanza is Fabian Fox in second week with 'Action in North Atlantic' and 'Great Life.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Came to Blow Up America' (20th) and 'Sarong Girl' (Mono). Mild $15,000. Last week, 'Crash Dive' (20th) and 'Leopard Man' (RKO) (2d wk), good $14,000.

Fox (Fabian) (4,023; 35-65)—'Action North Atlantic' (WB) and 'Great Life' (Col) (2d wk). Sturdy $17,000. Last week, nifty $24,000.

Metropolitan (Loew's) (3,618; 35-65)—'Lady of Burlesque' (UA) and 'Fall In' (UA) (2d wk). Fair $14,000. Last week, strong $20,000.

Majestic (Siritsky) (1,850; 25-50)—'No Greater Sin' (Indie) and 'Adolescence' (Indie). Mild $1,500. Last week, 'Corregidor' (PRC) and 'Spy Train' (Mono), good $2,500.

Paramount (Fabian) (4,020; 35-65)—'Five Graves to Cairo' (Par) and 'Red Head from Manhattan' (Col) (2d wk), fair $14,000. Last week, firstrate $23,000.

Strand (WB) (2,952; 35-65)—'A Gentle Gangster' (Rep) and 'Two Senoritas from Chicago' (Col). Healthy $7,000. Last week, 'Salute for Three' (Par) and 'Murder in Times Square' (Col), dull $3,000.

Cavallaro Ups 'Senoritas' To Fine $17,000 in Balto

Baltimore, June 22.

Good product is overcoming travel restrictions and excessive heat. Potent stage lineup of Carmen Cavallaro orch and The Merry Macs is bolstering 'Two Senoritas From Chicago' at the combo Hipp into very healthy returns. Some okay response also being noted for 'Coney Island' at the New and 'China' at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Lily Mars' (M-G) (2d wk). Holding good pace to indicated $14,000 after ringing the bell solidly on initial sesh with big $20,800.

Hippodrome (Rappaport) (2,240; 17-66)—'Two Senoritas' (Rep) plus Carmen Cavallaro orch and Merry Macs on stage. One of best in weeks, $17,000. Last week, 'Walked With Zombie' (RKO) plus vaude held up rather well at $14,900.

Keith's (Schanberger) (2,460; 17-55)—'Five Graves to Cairo' (Par) (2nd wk). Maintaining good pace at $9,000 after pleasing first round to $12,700.

Mayfair (Hicks) (980; 25-50)—'Raid Calais' (20th). Drawing some response to possible $5,000. Last week, second of 'Can't Escape Forever' (WB) added fairish $4,200 to good opener at $5,600.

New (Mechanic) (1,680; 17-55)—'Coney Island' (20th). Very bullish at $7,000. Last week, second of 'Ox-Bow Incident' (20th), mild $3,600 after better-than-expected first round at $5,300.

Stanley (WB) (3,280; 20-60)—'China' (Par), big $18,000. Last week, second of 'Mission to Moscow' (WB), added halting $7,800 to hard-pulling $14,800 on initial try.

Valencia (Loew's-UA) (1,480; 17-55)—'Harrigan's Kid' (M-G). Just fair at $4,000. Last week, 'Bataan' (M-G), in moveover from downstairs Century, drew some trade at $4,700.

'MARS'-VAUDE WOW 30G, D.C.

Washington, June 22.

The trend away from war pictures continues here with 'Presenting Lily Mars' and 'White Savage' respectively going away over par in a city which is growing tired of combat films. 'Cabin In the Sky' is also profiting by being 'escapist.'

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Lily Mars' (M-G) with vaude headed by Virginia Weidler. Off to a great opener with every indication week will produce socko $30,000. Last week, 'Raid Calais' (20th) with vaude, mediocre $18,500.

Columbia (Loew) (1,200; 40-50)—'Cabin in Sky' (M-G) (2d wk). Will get swell $10,000 after opening week smash of $14,000.

Earle (WB) (2,210; 30-90)—'Action North Atlantic' (WB) (2d wk), with vaude. Looks like $14,000, not so hot. First week's $21,000 was not up to expectations.

Keith's (RKO) (1,800; 30-55)—'White Savage' (U). Getting a non-war film play for nifty $15,000. Last week, 'It Ain't Hay' (U) (2d wk), neat $9,000 after opener of $15,000.

Metropolitan (WB) (1,800; 30-55)—'Mission to Moscow,' (WB). They don't want this kind on F. street and lucky to grab sad $3,500. Last week, 'More the Merrier' (M-G) (2d wk), dandy $7,900.

Palace (Loew) (2,242; 40-60)—'Crash Dive' (20th) (2d wk). Will get fair $14,000 after first week of $19,500, a bit under expectations.

L. A. Hefty; 'Coney' Brisk $50,100 In 4 Spots, 'Hit Parade' Totals 31½G In Two, Ditto for 'Land Is Mine'

Broadway Grosses

Estimated Total Gross
This Week **$434,000**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$258,000**
(Based on 15 theatres)

'Mars' Trim $12,000, 'Coney' 11½G, L'ville

Louisville, June 22.

Fresh entries are stacking up nicely along the local row, and ideal weather is a favorable factor in the local b.o. picture. Income tax payments and Victory gardens captured the attention of a lot of folks, but downtown houses were not affected noticeably. Potency of product seems to be the answer to the whole story, and when the pics have something on the ball results are usually pleasing.

'Lily Mars' at Loew's State, and 'Coney Island' at the Rialto are pounding around the turn about even-steven. Both are catching a hefty femme trade, and weekend biz was plenty zippy. 'Mission to Moscow' at the Mary Anderson is rounding up considerable attention.

Estimates for This Week.

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Bataan' (M-G) and 'It's a Great Life' (Col). Folks liked this dual bill last week at Loew's State, and they're still giving it active support on moreover. Should cop solid $3,800 on m.o. stanza. Last week, 'White Savage' (U) and 'Good Morning, Judge' (U), caught fairish $3,000 on moveover.

Kentucky (Switow) (1,200; 15-25)—'Cabin in Sky (M-G) and 'Meanest Man in World' (20th). Catching the usual healthy biz from the crowded main stem, especially over the weekend. Running time of the show (three hours or more), of course, obviates a terrific gross. Expectations are for solid $1,800. Last week, 'Got Me Covered' (RKO) and 'Moon Is Down' (20th), satisfactory $1,700.

Loew's State (Loew's) (3,300; 30-50)—'Lily Mars' (M-G) and 'American Empire' (UA). Aiming for ringing $12,000. Last week, 'Bataan' (M-G) and 'Great Life' (Col.) topped the town for resonant $12,500 and moveover.

Mary Anderson (Libson) (1,000; 30-50)—'Mission to Moscow (WB). Pointing to solid $5,000 on initial stanza. Last week, 'Edge of Darkness' (WB) (3d wk.), wound up three-week run to satisfactory $3,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Coney Island' (20th). Stepping out at a smart pace, with Betty Grable a socko marquee name. After a run of war pics, this one comes as a welcome relief, and should do splendidly as a singleton. Healthy $11,500.

Strand (Fourth Avenue) (1,400; 30-50)—'Forever and Day' (RKO) and 'Prelude to War' (WAC). Off to a pretty good start, but meeting strong opposish from the main stem deluxers. Oke $3,500 in sight. Last week, 'Chatterbox' (Rep) and 'Aerial Gunner' (Par), robust $4,200.

Los Angeles, June 22.

Town seems to enjoy the surcease from the heavy war stuff and is pouring into the seven deluxers with their lighter fare.

'Coney Island' in four Fox West Coast theatres will be running up a brisk total of $50,100, while Republic's 'Hit Parade' is accounting for $31,500 in two Paramount houses and holds over. Figure matches 'This Land Is Mine' at the Pantages-Hillstreet combo. 'Action in the North Atlantic' continues strong in the Warner houses and stays for a fourth week.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Big $6,500. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA) (2d wk), good $3,400.

Chinese (Grauman-WC) (2,034; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Sock $13,500. Last week, 'Bataan' (M-G) and 'Stranger in Town' (M-G), excellent $12,300.

Downtown (WB) (1,800; 40-85)—'Action North Atlantic' (WB) (3d wk). Going to nifty $12,000. Last week, hefty $15,500.

Four Star (UA-WC) (900; 40-65)—'Bataan' (M-G) and 'Stranger in Town' (M-G). Neat $3,300. Last week, 'Crystal Ball' (UA) and 'Young Willing' (UA), nice $3,400.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (4th wk). Scaring out $4,000 after building last week to $5,200.

Hollywood (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (3d wk). Biz buzzing at $8,000 after stout $12,700 last week.

Orpheum (D'town) (2,200; 40-65)—'Buckskin Frontier' (UA) with Yvette Dare heading stage show. Okay $15,500. Last week, Chico Marx orch, 'Laugh Blues Away' (Col) (2d run), only $17,000, zoot suit scare hurting.

Pantages (Pan) (2,812; 40-85)—'Land Is Mine' (RKO) and 'Cowboy Manhattan' (U). Profitable $15,500. Last week, 'More the Merrier' (Col) (4th wk-6 days) and 'Morning Judge' (U) (1st wk-6 days), bangup $12,900.

Paramount (F&M) (3,389; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par). Zooming to great $22,500. Last week, 'China' (Par) and 'High Explosive' (Par) (4th wk), fine $12,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par). Solid $9,000. Last week, 'China' (Par) (4th wk), and 'High Explosive' (Par) (2d wk), strong $8,000.

RKO Hillstreet (RKO) (2,890; 40-65)—'Land Is Mine' (RKO) and 'Cowboy Manhattan' (U). Profitable $16,000. Last week, 'More the Merrier' (Col) (4th wk-6 days), and 'Good Morning Judge' (U) (1st wk-6 days), merry $12,600.

Ritz (F-WC) (1,372; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Big $8,100. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), solid $8,400.

State (Loew's-WC) (2,204; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Former pulling okay $22,000. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), robust $21,000.

United Artists (UA-WC) (2,100; 40-85)—'Bataan' (M-G) and 'Stranger Town' (M-G). Sock $8,000. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA) (2d wk), pleasing $6,100.

Vogue (Vogue) (899; 40-50)—'Only Angels Have Wings' (Col) (reissue) (2d wk) and 'Junior Army' (Col). Okay $1,600. Last week, with 'Prelude to War' (WAC), ditto.

Wilshire (F-WC) (2,296; 40-85)—'Bataan' (M-G) and 'Stranger Town' (M-G). Swell $6,200. Last week, 'Crystal Ball' (UA) and 'Young Willing' (UA), okay $5,300.

Wiltern (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (3d wk). Holding to profitable $8,000 after last week's strong $12,100.

NATIONAL BOXOFFICE SURVEY

Record hot weather that engulfed many key cities and the reaction from quarterly income tax payments are blamed for damage to many operations this week. 'Coney Island' (20th), 'Lily Mars' (M-G), 'Five Graves to Cairo' (Par), 'White Savage' (U), 'More the Merrier' (Col), 'Action in North Atlantic' (WB), 'Crash Dive' (20th) and, to a lesser degree, 'Mr. Big' (U), 'Human Comedy' (M-G) and 'Bataan' (M-G) are the most active coin-getters currently.

'Coney,' which is pacing New York's deluxers with a smash $110,000, is lusty to terrific in other spots opened thus far. It is the topper in K. C. with a bangup $12,000, hefty $17,000 on San Francisco holdover, robust $11,500 in Louisville, grand $12,000 for Cincinnati second session, leader in Indianapolis with terrif $13,500 and brisk $50,100 in four Los Angeles spots. 'Graves' continues to rack up top coin virtually every place it's opened, being particularly strong in N. Y. with big $44,000 for fourth stanza at Paramount. Film leads Montreal with a smash $11,000, is strong $26,000 in Frisco, good $24,000 in Boston, great on holdover in Portland, good on second Baltimore week and oke on Omaha m.o.

Strength being displayed this week by 'White Savage' indicates this film is an exploitable vehicle. Neat $13,000 in Providence, it's nifty $15,000 in Washington, big $13,000 in Cleveland, but mild on Wash. holdover. 'Lily Mars' is socko $30,000 in Washington, backed by vaude, solid $13,000 in Indianapolis, nice on Balto second sesh, tops in Buffalo at $17,000, neat $12,000 in Louisville, nifty $18,500 in Pittsburgh and nice for second K.C. week.

'Action,' rated fair in Cincy, is fine $17,000 on Brooklyn holdover and okay $34,000 for fifth N. Y. sesh. 'Dive' looks sock $24,500 in Boston, fine $13,000 in Cleve. second week and fair for Wash. holdover. 'Bataan' shapes oke on third N. Y. sesh and sock $53,700 in two Boston spots.

'Merrier' seems headed for huge $92,000 on sixth stanza at the big N. Y. Music Hall. Also big for second Minneapolis sesh and nice on Frisco moveover. 'Mr. Big' is tall $8,000 in Cincy and holds. 'Comedy' looms a sock $25,000 in Chi and nice for third Detroit week. 'Mission to Moscow' (WB) continues a rather spotty career but is shaping better in larger cities this week, being especially bright in Chi at $18,000, big Frisco m.o., strong in Port. and solid in Louisville. Rated sad on Wash. moveover and fair in Omaha.

From 'Variety' correspondents: 'Hitler's Madman' (M-G), good $12,000 in Prov.; 'Flicka' (20th), fine $9,000 in Minneapolis and big $22,000 in two Boston spots; 'Bombardier' (RKO), tops at $30,000 in Frisco; 'China' (Par), big $18,000, Balto; 'Frankenstein Wolf Man' (U), wow $16,000, Prov.; 'Cabin in Sky' (M-G), good $19,500, Minneapolis; 'Desperadoes' (Col), strong $19,000, Frisco.

'White Savage' Big $13,000 in Cleveland

Cleveland, June 22.

'Follow the Band' is getting one of the Palace's sweetest takes since hot weather started, despite sizzling heat that fried 'Pilot No. 5' at next-door State. Being inflammatory stuff, 'White Savage' also is cooking up tropical biz for Allen. H.o. of 'Crash Dive' neatly avoiding all reefs at Hipp to do a splendid two weeks' gross.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'White Savage' (U). Collecting big $13,000 on this first-runner, and perhaps another stanza in offing. Last week 'Flight For Freedom' (RKO) (2d wk) oke $6,500.

Hipp (Warners) (3,700; 35-55)—

(Continued on page 31)

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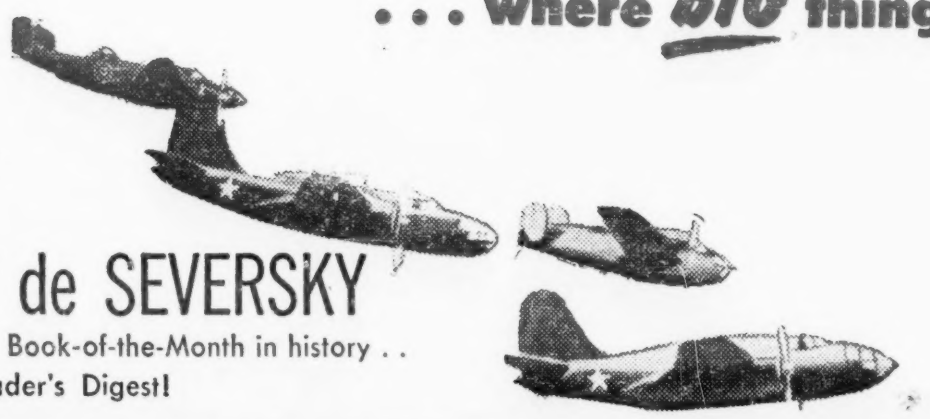

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Inside Stuff—Pictures

U. S. film distribs have reportedly been requested by the Overseas Branch of the Motion Picture Bureau of the Office of War Information to eliminate all shots of pigs and cows from films to be released in countries with Moslem populations. Horses are apparently okay, saving the day for 20th-Fox with 'My Friend Flicka.'

A distribution exec who formerly operated in countries with large Moslem populations points out, however, that in his long experience he sold films there with pig and cow sequences without ever causing trouble.

Regulation regarding the animals from accounts makes no distinction between sequences in which these animals are improperly portrayed, and likely to rouse Moslem ire, and harmless pig and cow characterizations. Blanket suppression is evidently intended to avoid any possible cause for friction.

Assuming the role of a publicity-exploitation man on his own initiative, with a view to pepping bookings on March of Time's latest release, 'Show Business at War,' Seymour Jonas, in charge of the books at the 20th-Fox exchange, N. Y., on shorts and newsreels, has held two screenings for important people identified with the war effort, including top people with the American Theatre Wing, Stage Door Canteen, various USO organizations, including Jewish Welfare Board, and the USO-Camp Shows, Inc.

Indicative of his efforts is the fact that the Loew circuit, formerly playing M. of T. releases in only certain of their theatres, has set dates on 'Show Business at War' in all but one house outside, of course, the Capitol, Astor and State downtown which never play the MOT reels.

Universal, which is releasing 'Next of Kin,' British-Government feature, on a non-profit basis, has closed 3,000 contracts on the picture in only four months of selling. E. L. McEvoy, U distribution executive, is in charge of marketing the film in this country.

All profit made on 'Kin' goes to the British Government, which originally made it only for its army camps but, subsequently, with some changes made, decided to release it in the commercial market. Decision as to who would handle merchandising of the picture in the U. S. was reached by putting the names of the eight major distributors in a hat. U was drawn.

Metro goes colorful in a big way this year with almost twice the number of tinters filmed in any one previous season, chiefly the result of the general trend toward higher budgets and fewer films. Awaiting release, or nearly so, on the Culver City lot are 'DuBarry Was a Lady,' 'Lassie Come Home,' 'Salute to the Marines,' 'As Thousands Cheer' and 'Best Foot Forward.' In work is 'America,' and in preparation are 'Broadway Rhythm' and 'Mr. Co-Ed.'

Lack of studio space in London may cause 20th-Fox to abandon its one-picture commitment for this year, required by the British quota. Thus far no production exec has been named by the studio to make a picture in England this summer and the chances are that none will be. Quota regulations may be satisfied by the purchase of a film produced by a British company or, under stress of wartime conditions, may be absolved. All the studios in London are slated for capacity load until late autumn.

With a contingent of doughboys (all former film and legit p.a.'s) now encamped in Mort Blumenstock's department at Warners to work for a month with the WB publicity staff on the campaign for Irving Berlin's 'This Is the Army,' a definite military atmosphere is in evidence on the publicity floor at the Warner home office. Salutes are cutting the air; the word 'sir' is punctuating the conversations; and Blumenstock is being addressed as 'Colonel.'

James Cagney, who recently completed his first indie picture, 'Johnny Come Lately,' for United Artists' release, may be loaned out before the second picture unless his brother William, head of Cagney Productions, can discover suitable story material in the near future. James is now vacationing on his Massachusetts farm while the picture is undergoing its final editing.

Turkey has become a hot spot, not only in the European war scene but in the Hollywood studios. Several stories with Turkish backgrounds have been shushed by film execs or shifted to other locales, for fear of diplomatic entanglements. With the Turks perched on an international tightrope, the producers are not taking any chances on disturbing the world's balance.

In line with the cavalcade idea, Metro plans making a picture which will enlimn 50 years in the development of the picture industry, starting from the days of the nickelodeon. Episodes from 'The Great Train Robbery' and 'Big Parade' will be included in the film, to be produced by Dore Schary. Howard Emmett Rogers and Russell Rouse scripting.

Understood distribution of the Howard Hughes production, 'The Outlaw,' will be taken over by United Artists. Gradwell Sears, distrib chief, and Carl Leserman, sales manager for UA, have been in Hollywood for a week, huddling with Hughes on future release of the 'Billy the Kid' story, which has been exhibited thus far on a roadshow basis.

Sam Wood, director, is among latest bidders for the film rights to Wendell Willkie's 'One World.' Wood is reported mulling a deal to produce the film independently for United Artists release.

Other bidders for the film rights are Metro, 20th-Fox and Goldwyn.

'Hitler's Children' has grossed approximately $2,250,000 on its first 5,000 bookings. Estimated that from 7,000 to 8,000 more playdates will be set for the film, with domestic gross of around $3,000,000 indicated.

8-Year Tax Payments Faced by Mich. Theatres On Candy Concesh Rule

Detroit, June 22.

As if present taxes aren't enough, theatre owners are going to start scratching up some back taxes, in some cases covering eight years.

The State Attorney General has ruled that the candy counters most theatres operate come under the ruling of full-fledged stores and in the cases of circuits the 'chain store tax' applies. All candy counters have been paying the regular 3c per dollar sales tax but the new ruling lays a progressive tax against the circuits which have to count each counter as a 'separate store,' with the tax progressing according to the number that the chain operates.

Ruling probably will be appealed, particularly by the chains here which had them in operation for the full eight years the tax has been in force.

Keith Columbus Corp. Wins Tax Refund Suit

Papers filed in N. Y. federal court on Friday (18) revealed that the recovery action brought by B. F. Keith-Columbus Co. against the Government for excess profit taxes for 1937, was dismissed on merits and returned, as a result of a technical amendment to the 1942 internal Revenue Law.

The technicality in the law was brought to the attention of the Government and Assistant U. S. Attorney Arnold Stream recommended to the Federal income tax authorities the full return of the excess tax.

Sub of Radio-Keith-Orpheum Corp., as a result of a reorganization plan in the Ohio federal courts, had entered into an agreement with the Ohio National Bank of Columbus, in 1936, under which the bank secured the payment of the company's outstanding bonds, amounting to $300,000. The company had agreed to refrain from distributing a percentage of the profits. Income tax officials claimed the profits were excess and should have been considered as excess income, which ordinarily would go to stockholders as dividends.

It is believed that this is the first case in the country in which the Government had recommended the return of the entire amount contested by a taxpayer, according to Stream.

CLEVELAND

(Continued from page 29)

'Crash Dive' (20th) (2d wk). Highly satisfactory at $13,000, after bagging smackeroo $24,000 last week.

Lake (Warners) (800; 35-55)—'Flight For Freedom' (RKO) (3d wk). Nice going in direction of $3,000. Last week 'More the Merrier' (Col) (3d wk) ramrodded a stunning $4,000.

Palace (RKO) (3,700; 35-85)—'Follow the Band' (U) with Horace Heidt's orch on stage. Batting high $31,000 and mebbe better. Last week 'Mister Big' (U) plus Erskine Hawkins' orch and Ethel Waters on stage caught fine $26,500.

State (Loew's) (3,450; 35-55)—'Pilot No. 5' (M-G). A war weakie, with opposish steamrollering it down to poor $10,000. Last week 'Presenting Lily Mars' (M-G) was booming $19,500.

Stillman (Loew's) (2,700; 35-55)—'Lily Mars' (M-G) (2d wk). Moveover still doing runaway biz, $10,000. Last week 'Five Graves to Cairo' (Par) (2d wk), ordinary $6,500.

Heat Wave Bops K. C., But 'Coney' Torrid $12,000

Kansas City, June 22.

Heat wave here over the weekend socked grosses at most deluxers. The pacer is 'Coney Island,' day-date at Esquire, Uptown and Fairway. 'Five Graves to Cairo' at Newman and 'Lily Mars' at Midland, the holdovers, are steady.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Coney Island' (20th). Lusty $12,000. Last week, 'Ox-Bow Incident' (20th), sad $8,000.

Midland (Loew's) (3,500; 11-50)—'Lily Mars' (M-G) and 'After Midnight' (Col) (2d wk). Nice $9,500 after healthy $12,000 opening round.

Newman (Paramount) (1,900; 11-50)—'Five Graves Cairo' (Par) (2d wk). Stout $8,000 as a sequel to neat $10,500 initial frame.

Orpheum (RKO) (1,600; 15-50)—'Hard Way' (WB) and 'Night Plane Chunking' (Par). Good $8,000. Last week, 'Bombardier' (RKO) (2d wk), steady $8,000.

Tower (Fox-Joffee) (2,110; 10-50)—'Corregidor' (PRC) and 'Raid Calais' (20th), with vaude. Oke $8,500. Last week, 'Rhythm Islands' (U) and 'Tahiti Honey' (Rep), with stage show, strong $10,000.

'Mission' Strong $11,200 To Top Portland, Ore.

Portland, Ore., June 22.

'Mission to Moscow' at the big Paramount is going strong this week. 'Cabin in Sky' holding up well in third week at Broadway and 'Five Graves to Cairo' is a winner at the Orpheum.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G). Fine $9,500 in third week. Second week, whopping $12,000.

Mayfair (Parker - Evergreen) (1,500; 40-75)—Stage unit, George White's 'Scandals' top-billing 'Tahiti Honey' (Rep) and pulled high $8,000 for three days at raised prices. Last week 'Captive Wild Woman' (U) and 'X Marks the Spot' (Rep) unexpectedly piled up big $10,000.

Orpheum (Hamrick - Evergreen) (1,800; 40-65) — 'Five Graves to Cairo' (Par), freshened by 'Sarong Girl' (Mono), second week going husky $10,900. First week, with 'Cinderella Swings It' (RKO), took heavy $11,300.

Paramount (Hamrick - Evergreen) (3,000; 40-65)—'Mission to Moscow' (WB) and 'Falcon Strikes Back' (RKO). In line for great $11,200. Last week, 'Happy Go Lucky' (Par) and 'Aerial Gunner' (Par), playing this house and Oriental, made terrific $14,800.

United Artists (Parker) (900; 40-65)—'Assignment in Brittany' (M-G) and 'Air Raid Wardens' (M-G). Looks like good $8,300. Last week, 'Human Comedy' (M-G) held two extra days of third week, closing nine days at nice $8,500.

LARSEN HEADS INKERS

Hollywood, June 22.

New president of Screen Cartoonists Guild is Eric Larsen of the Walt Disney studio, succeeding Al Amatuzio, who works on the same lot.

Other new officers are Ade Woolery, vice-prexy, Barbara Baldwin, secretary; Cornet Wood, treasurer; and Celina Miles, financial secretary.

Mpls. H.O.s Good, New Pix High; 'Cabin $9,500, 'Flicka' 9G, 'Merrier' 8½G, 2d

Minneapolis, June 22.

Two highly praised newcomers, 'Cabin in Sky' and 'My Friend Flicka,' are competing against a trio of strong holdovers, 'More the Merrier,' 'Five Graves to Cairo' and 'Edge of Darkness,' in the boxoffice race and will finish high in the money. 'Five Graves' is in its third downtown week and the others are in their second. 'Merrier' did one of the biggest straight film weeks of the year in its initial State canto. Indicative of a present local craving for 'escape' entertainment of the nonsense type, a third newcomer, 'Air Raid Wardens' has the Gopher well over the profit top.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Has What It Takes' (Col) and 'Night for Crime' (PRC), dual first-runs in for five days and heading for good $1,800 in five days. 'Follow the Band' (U) and 'Clancy Street Boys' (Mono), also dual first-runs, open Thursday (24). Last week, 'Lady from Chungking' (PRC) and 'Chatterbox' (Rep) split with 'Border Patrol' (UA) and 'It Comes Up Love' (U), all dual first-runs, good $2,600 in nine days.

Century (P-S) (1,600; 40-55)—'My Friend Flicka' (20th). Much better than average matinee trade plus swell night takings. Will run at least two weeks here. Nice $9,000 in prospect despite torrid spell. Last week, 'Forever and Day' (RKO), disappointing $6,200.

Gopher (P-S) (1,000; 35)—'Air Raid Wardens' (M-G). Infrequent appearances of Laurel & Hardy make them more effective boxoffice apparently. Conflicting views regarding this one's merits, but it's pulling and should reach big $4,500. Last week, 'We Raid Calais' (20th), light $2,800, denoting too many war pictures.

Lyric (P-S) (1,091; 40-55)—'Edge of Darkness' (WB) (2d wk). Moved here after good week at Orpheum. Pretty good $5,000 in prospect. Last week, 'Flight for Freedom' (RKO) (2d wk), mild $4,500, making okeh $16,500, however, for fortnight.

Orpheum (P-S) (2,800; 40-55)—'Cabin in Sky' (M-G). Plenty of superlatives for this one. Good $9,500. Last week, 'Edge of Darkness' (WB), good $9,200.

State (P-S) (2,300; 40-55)—'More the Merrier' (Col) (2d wk). One of year's top draws. Good $8,500 after terrific $18,000 first week.

Uptown (Par) (1,000; 35-44)—'Random Harvest' (M-G). First neighborhood showing after sensational loop run. May reach big $5,000. Last week, 'Stand by Action' (M-G), fair $3,000.

World (Par-Steffes) (350; 40-65)—'Five Graves' (Par) 3d wk). Good $2,000. Last week, big $2,800.

'Silver Queen'-Vaude Steady $15,200, Omaha

Omaha, June 22.

Two new pictures, one with stage show, a holdover and a moveover comprise the week's downtown setup this week. Orpheum looks tops with 'Laugh Priorities' stage revue featuring June Preisser and Shaw and Lee, with 'Silver Queen' on the screen expected to do neat $15,200. 'Mission to Moscow' getting off to fair start at Paramount. 'Edge of Darkness' held over at Brandeis and 'Five Graves to Cairo' moved from Paramount to Omaha for a second week and slumping badly.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Silver Queen' (UA) with 'Laugh Priorities' on stage. Lively $15,200. Last week, 'Tons of Fun' on stage and 'Stranger in Town' (M-G) did $14,300, acceptable.

Paramount (Tristates) (2,000; 11-50)—'Mission to Moscow' (WB) and 'Taxi, Mister' (UA). Fair $7,800. Last week, 'Five Graves to Cairo' (Par) and 'Follow the Band' (U) neat $8,600.

Brandeis (Mort Singer) (1,500; 11-50)—'Edge of Darkness' (WB) and 'Redhead Manhattan' (Col) (2d wk). Strong $4,800. First week did $7,200, very big.

Omaha (Tristates) (2,000; 11-50)—'Five Graves to Cairo' (Par) and 'Follow Band' (U) (2d wk) moveover. Should do $6,500. Fair. Last week, 'Crash Dive' (20th) and 'Aldrich Gets Glamour' (Par) moved over from Orpheum for second week and did a fine $6,700.

Town (Goldberg) (1,400; 11-30)—'Let's Have Fun' (Col), 'Wild Horse Stampede' (Mono) and 'Purple V' (Rep), triple-split with 'Cowboy Serenade' (Rep), 'South of Pago Pago' (UA), 'Street of Chance' (Par) and 'Pony Post' (U), 'Hidden Hand' (WB) and 'Second Chorus' (Par) with midnight shows Saturday. Fair $1,300. Last week, 'Fighting Buckaroos' (Col), 'Alibi' (Rep) and 'Keep 'Em Slugging' (U) plus band show on stage, triple split with 'Kit Carson (UA), 'Married Witch' (UA), 'Bill Elliott' (Rep) and 'Law and Order' (U), 'Flying Fortress' (WB) and 'Night at Earl Carroll's' (Par), plus midnight shows Saturday, strong $1,500.

PROVIDENCE

(Continued from page 27)

Manhattan' (20th) (2d run). Plenty hot weather has put a crimp into biz and house is looking for so-so $2,500. Last week 'Hello, Frisco' (20th) (4th downtown wk), very good $3,000.

Fay's (Indie) (2,000; 30-50)—'Quiet Please, Murder' (20th) and vaude. Steady $6,000. Last week 'Girls Chains' (Mono) and Major Bowes' Radio unit on stage, solid $7,500.

Majestic (Fay) (2,200; 30-50)—'White Savage' (20th) and 'Tonight We Raid Calais' (20th). Neat $13,000. Last week 'Moon Down' (20th) and 'Cowboy Manhattan' (20th), nice $14,000.

Metropolitan (Indie) (3,200; 30-55)—'Gentle Gangster' (Rep) and Andrews Sisters and Mitchell Ayres orch heading stage show. Close to house record with $10,500 in three-day weekend. Last week 'Hitler, Beast' (PRC) and Lionel Hampton orch unit on stage for three-day weekend, very nice $9,000.

State (Loew) (3,200; 30-50)—'Hitler's Madman' (M-G) and 'After Midnight With Boston Blackie' (Col). Good $12,000. Last week 'Lily Mars' (M-G) and 'Buckskin Frontier' (RKO) (2d wk), nifty $9,000.

Strand (Indie) (2,000; 30-50)—'Crime Doctor' (Col) and 'Great Life' (Col). Opened Monday (21). Last week 'Salute For Three' (Par) and 'Prelude To War' (US), caught very nice $8,000.

Irving Berlin

Continued from page 1

help the war effort. Special songs presenting the country's point of view would be helpful. 'Any Bonds Today' did a good job for the Treasury Department, and they feel it helped to sell bonds. This song, as you know, was not commercial and was handled in Washington by the Treasury Dept.

We cannot expect the publishers in our industry to spend their money and exploit non-commercial songs. And the fact that they will not do this is not a reflection on their patriotism. So why isn't it possible to set up a special publishing company for the sole purpose of publishing and exploiting these songs? If the Government won't appropriate the money for this, it can easily be done through subscriptions coming from our industry.

We could recruit civilian help and I am sure they would be glad to work for a minimum wage. The OWI could tell your committee what subjects they wanted written up, and you could assign songwriters best fitted for the ideas. A contract could be framed whereby the copyright would be vested in this company and revert to the writer after a period of time when the song will have served its purpose. Some of these songs might be commercial and that would help to pay the overhead.

However, the main object would be to get ideas across to the public through songs. Transcriptions could be made and sent to all the sustaining programs, as was done with the 'Bonds' song. And even if the song didn't become popular in the Tin Pan Alley sense, enough of people could hear it so that it could do the required amount of good. For example, when rationing comes along, we hear many spot announcements and broadcasts preparing the American people for that condition. A good song on the subject, not necessarily propaganda but an amusing idea, would do much more than reams of speeches.

In a nutshell, this company could handle the kind of song I described very much as the special company that was set up to handle the 'This Is the Army' music, only with a civilian staff as against the soldier staff. Larry Richmond, of the Music Dealers Association, I am sure, would be glad to handle the sales end of it for us.

The chances are you and your group have already thought about this and found some stumbling blocks. I can't see any at the moment. If you decide on something like this, I need not tell you I will be only too happy to help in any way I can.

Irving Berlin.

"CONEY IS BREAK BOXOFFICE!

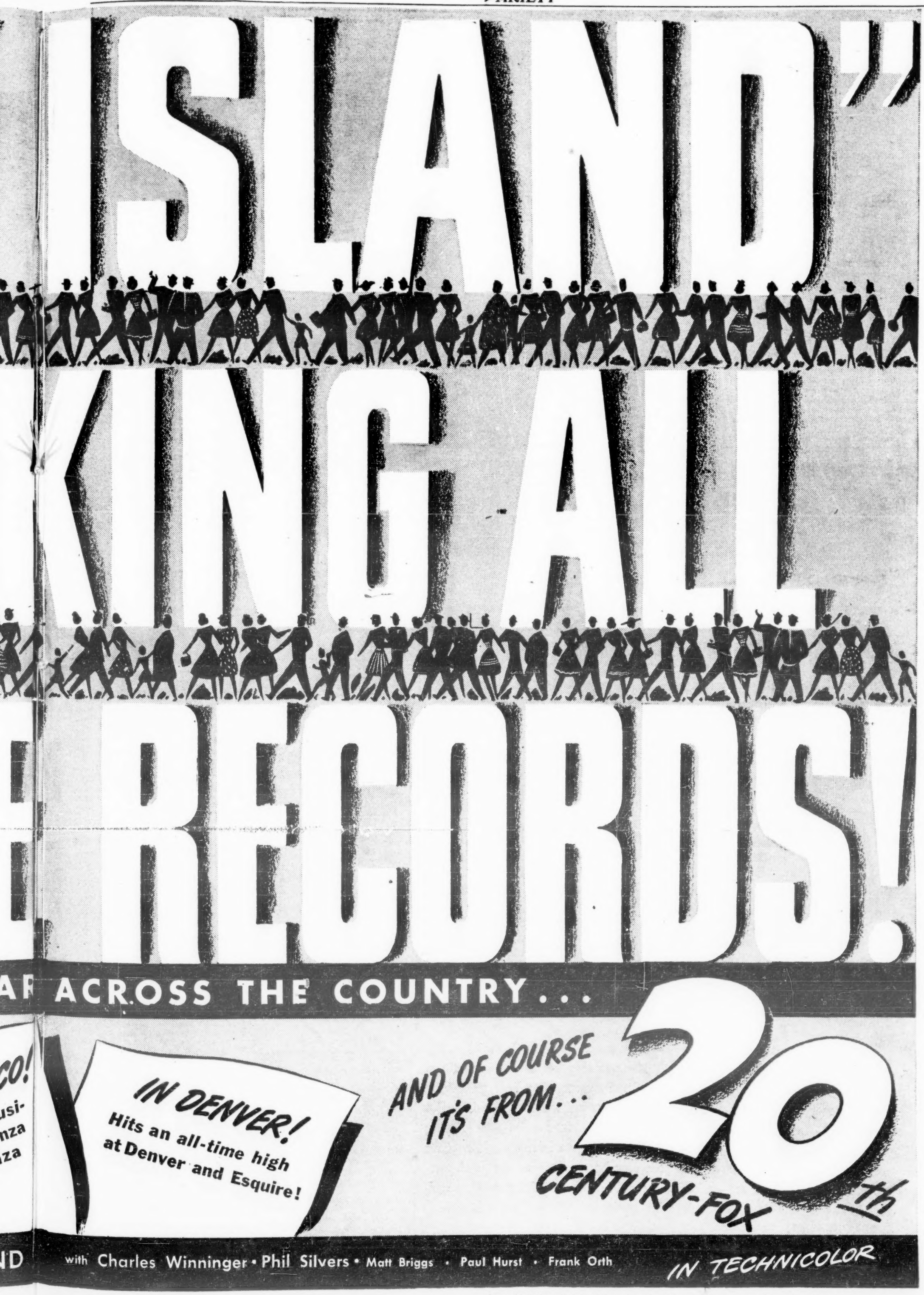
IT'S THE SAME BOXOFFICE STORY CLEAR

IN NEW YORK!
Breaks every opening record in the history of New York's Roxy and smashes into a second week!

IN CINCINNATI!
"Terrific!" wires Ike Libson! "Smashed Albee house record on opening day!" Held over!

IN SAN FRANCISCO!
Sensational SRO business! A second stanza for this bonanza at the Fox!

Betty Grable · George Montgomery · Cesar Romero in CONEY ISLAND


SLAND"
KING ALL
RECORDS!
AR ACROSS THE COUNTRY...
IN DENVER!
Hits an all-time high
at Denver and Esquire!
AND OF COURSE
IT'S FROM...
20th
CENTURY-FOX
ND
with Charles Winninger • Phil Silvers • Matt Briggs • Paul Hurst • Frank Orth
IN TECHNICOLOR

More 'Soldiers in Greasepaint' Needed For Camp Shows' Off-Shore Units

Faced with a talent shortage that may not only hamper its offshore routes to the soldiers in the combat zone, but threatens to stymie its domestic camp and navy base programs, USO-Camp Shows execs this week sent out an SOS for performers to accept offshore assignments.

In its desire to get its extensive global route into full operation as soon as possible—with the needs conditioned by the requests received from overseas for flesh entertainment—the Camp Shows execs have been compelled too frequently to rely on the patriotism of those servicing the domestic routes to switch over to an offshore stint. Latter situation, however, doesn't solve the talent problem, since it means taking acts off the U. S. army camp-navy base circuits, which, of course, must also be replaced.

Up to now Camp Shows execs have refrained from any strenuous moves to line up the offshore talent fo the morale contributions, depending on the realization of the performers themselves of the vital role they can play in bringing entertainment to the soldiers on the front lines. Now Camp Shows is directing an appeal to every performer in America in the hopes that a sufficient number will step forward and agree to carry a laugh or a joke to the men overseas.

Club Bookers Enlisted In Camp Shows Talent Hunt

Club bookers are being enlisted by USO-Camp Shows in its quest for additional talent to tour army camps and navy bases.

According to Alan Corelli, exec secretary of Theatre Authority, who has been recruited by the Camp Shows execs to handle the new phase of activity, there are hundreds of acts that have never played anything but club dates, many of whom it's felt, would be available for the camp show route. Preliminary check made by Corelli reveals that these performers are receptive to the idea.

Corelli will huddle tomorrow (Thursday) with private club bookers in lining up the new source of talent. The bookers are requested to appear at Camp Shows headquarters, 8 West 40th street, N. Y., at 4 p.m.

This Should Get 'Em

Editorial titled 'Their Top Bookings,' appearing in June 16 issue of 'Variety,' pointing out the potent contribution show business can make in morale upping via performers going overseas to entertain troops on the global fighting fronts, is being brought home to every actor touring the U. S.

USO-Camp Shows, which needs performers for the offshore spots, is making reprints of the 'Variety' editorial for display on callboards backstage of theatres, hoping to interest additional performers in the overseas treks.

Film Short Will Plug Bond Sales in Camps

Washington, June 22.

Army and Treasury Departments are working on a new short to be shown only in Army camps to plug the sale of war bonds there. John McGee, of the motion picture division of the Treasury, is now in New York working on the script with Signal Corps experts.

Barry Buchanan, of the Treasury Special Events Division, returns here in a few days following a trip through North Dakota, Wisconsin and Minnesota where he set up a number of bond rallies for the summer, to feature big name stars.

NEW

WEAPONS

FOR

VICTORY

In the laboratories where the science of sound recording is an open book — where the engineering principles used in making sound pictures were worked out — engineers are now applying their knowledge and skill to the development of new implements of warfare.

What these new weapons are — what they will do — and how they will do it — must naturally be kept secret today.

But you may be sure of two things. First: the engineers at Bell Telephone Laboratories and Western Electric — who gave the screen its voice — are playing an important part in this work. Second: the new knowledge they are gaining today will lead to still finer sound recording equipment when the war is won.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

Uncle Sam's Callboard

Friedberg With WPB

Sidney Friedberg, for nearly 10 years with the theatrical law firm of Phillips & Nizer, has been appointed an attorney for the War Production Board in Washington over the Printing & Publication Division.

He has been in Washington several months on secret assignment.

Harmon's Tour

Francis S. Harmon, executive vice-chairman of the War Activities Committe, is on a tour of eight exchange territories discussing the decentralization plan under which divisional activities concerning various wartime campaigns will be handled on a regional basis.

Harmon, in Salt Lake City yesterday (Tues.), returns to New York this week.

Lt. Frank R. Stich

Frank R. Stich, former RKO Pictures exploiteer, commissioned a second lieutenant according to word received last week from the Adjutant General's School by Ned E. Depinet.

Pack Training for M.P.

Richard Pack, former publicity director of WOR, N. Y., is now stationed at Fort Niagara where he is being trained for m.p. duty.

Pack reports that since most of the men are blind as bats without their glasses, his company has been dubbed the 'Cockeyed Commandos.

Air Force Gets Gabber

Philadelphia, June 22.

Eddie First, free lance gabber and operator of a model agency here, was inducted into Army Air Forces last week.

Latest radio row inductee is Bob Hare, assistant to Hal Coulter, KYW sales promotion manager.

David Molliver, operator of the Viola, and Iz Segal, Rivoli, are recent exhib draftees.

Latest H'wood Contingent

Hollywood, June 22.

Cesar Romero, screen actor, U. S. Coast Guard.

Clinton Yoeman, studio technician, Army Engineers.

Eric Feldary, screen actor, Army.

William Lundigan, screen actor, Marines.

Robert Houser, studio cameraman, Army Signal Corps.

Cy Hossberg, studio technician, Army Signal Corps.

Bill Davidson, special events director at KFI-KECA, Army Engineers.

Robert Boyle, studio art director, Army Signal Corps.

Kyle Leonard, studio technician, Navy.

Edward Heyman, songwriter, Army.

Ray Marcus, assistant film producer, Army.

Cecile Arden, studio secretary, WAACs.

Jules Schermer, associate film producer, Army.

Bruce Lester, screen actor, Army.

Gabber, Actress Into Uniforms

Buffalo, June 22.

Clive Lyon Dill, Jr., WBEN announcer, into the Army.

Jane Koithan, busy local actress who has been heard on WBEN, WEBR, WGR and WKBW, has joined the Women's Marine Corps.

Navy Gets Jim Maury

Easton, Pa., June 22.

James Maury, for the past eight years manager of the Embassy, has entered the Navy and is succeeded by John Sletor, Warner Bros. field representative in this area. Sletor managed the Wilbor and Strand theatres prior to going with Warner Bros.

Osborne, Anderson, 2d Looeys

Memphis, June 22.

Bill Osborne, former Monogram branch manager here, and Hugh L. Anderson, dance band leader, have graduated as second looeys from OCS at Miami Beach.

Coxswain Jack Embry, theatre owner now in the Coast Guard, has been transferred from the base at Greenville, Miss., to New Orleans.

Ruth Farwell in Marines

Boston, June 22.

Ruth Farwell, WNAC music librarian, had joined Women's Division of the Marines. She had been at station for 11 years and started its music clearance department for Yankee network.

Edward S. Crockett, of WAAB sales staff, has been commissioned a lieutenant (j.g.) in Navy.

More Pittsburghers in Service

Pittsburgh, June 22.

Donald Egger and Cliff Edwards, day and nite chiefs of service at Stanley, navy.

Keith L. Lipsie, son of Bill Lipsie, Blairsville exhib, army. Another son, Bill, Jr., an army flight officer.

Forbes B. Hiehle, son of R. J. Hiehle, Parkersburg theatre owner, commissioned lieutenant in USNR. He was counsel for Allied exhibs of West Virginia.

Jim Alexander, Jr., son of Rep franchise holder here, has passed exams for navy's V-12 program.

C. A. Wagner, Jr., son of Connellsville exhib, navy.

Andrew Basle, of Washington, Pa., theatre bearing family name, army. Two other brothers, William and George, already in service and a fourth, Gene, is running the house.

Seaman Norman Mervis, of Mervis Brothers circuit, assigned to personnel school at USNTS, Bainbridge, Md.

Tom Thumb, WCAF salesman, commissioned lieutenant (jg) several months ago, ordered to Los Angeles for duty.

Burt R. Kihchel, son of Oliver A. Kihchel, Jeannette exhib, into army as an air cadet.

Milton Antonoplos, who has managed his father's theatres here since a brother went into the service, army.

Nick Manos, son of Mike Manos, circuit operator, army.

FDR's Kudos

Continued from page 3

Division, U.S. Army, requesting complete data on the three-day Enlisted Men's Soldier Theatrical Conference, held last week in N.Y. by the Special Service Branch of the Second Service Command. Saluting the project, originally suggested by Capt. Hy Gardner, ex-Broadway columnist and now head of the Entertainment Recreation Section of the Special Service HQ's, Washington contemplates putting into execution throughout the nine Service Commands in the nation the plan of developing and providing show material so that soldiers can better entertain themselves.

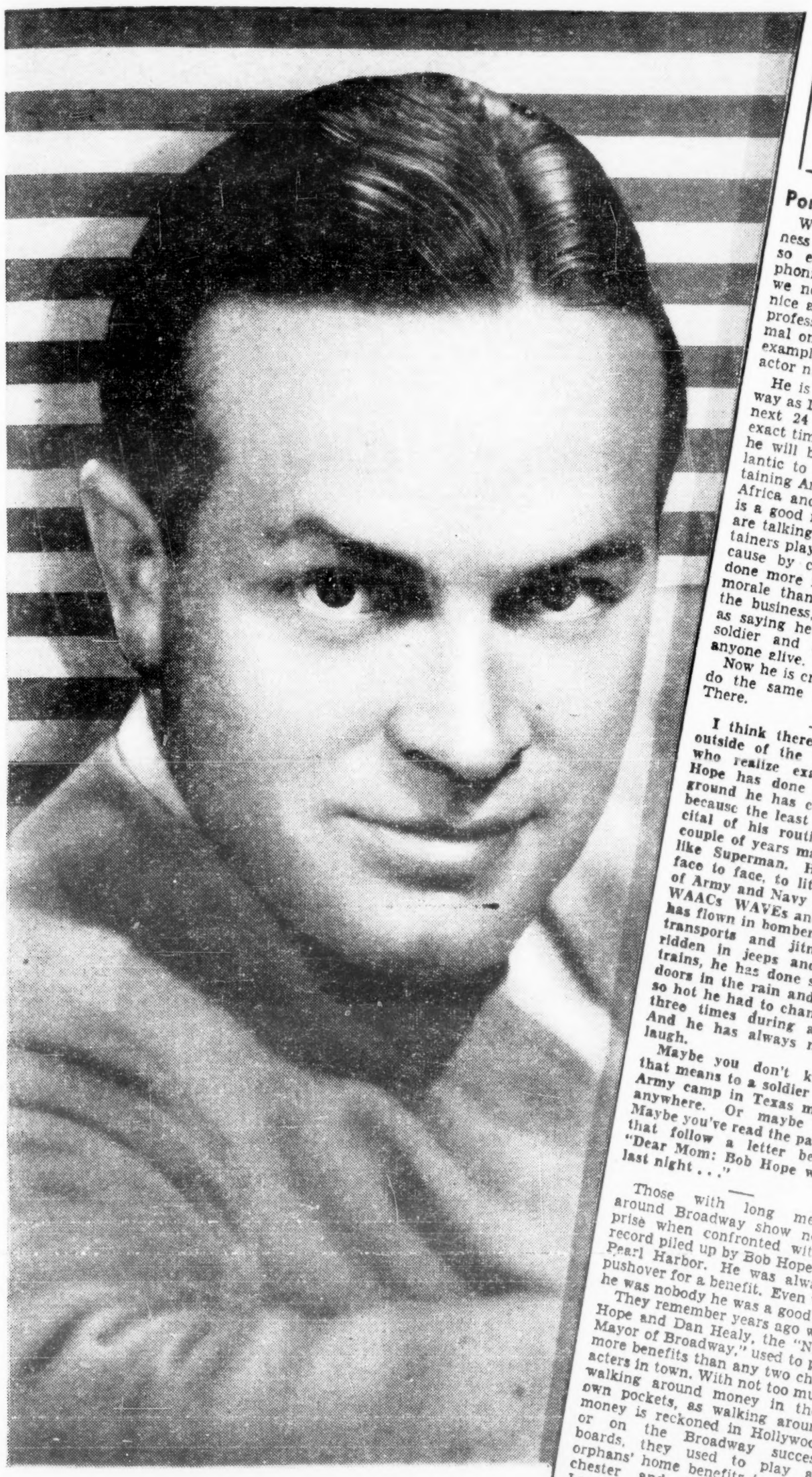
Unanimous opinion of the three-day conference, attended by Washington biggies and 160 enlisted soldier and WAAC representatives from almost every camp in the Command, was a four-star huzzah. Every trick of the trade programmed and every big-time name promised came on and off without a slip-up. Capt. Gardner did a marathon m.c. job, holding forth for 26 hours over the three-day period, introducing the celebs, explaining the reason for the presence of each and stopping the program at any instant where a point cropped up that typified bad showmanship.

Figuring prominently in the three-day show biz 'college' were Jimmy Durante, Milton Berle, Henny Youngman, Harry Hershfield, Eddie Davis, Fred Waring, Bob Shaw, Russell Markert, Bob Weitman, Jan Murray, Bob Hawk, Pvt. Julie Munshin, aided by Pfc. Al Geto, Sheila Barrett, Capt. John J. Morrissey, Maj. Howard Bronson, Capt. Harry Salter (latter three demonstrating the Hit Kit and Army Song Book), and many others.

Radio's Salute

Radio, via the 'Report to the Nation' program last night (Tuesday) over WABC-CBS, saluted the men in uniform who are currently undertaking the task of developing camp-sponsored entertainment on a vast scale.

Highlights of the Enlisted Men's Soldier Theatrical Conference sponsored by the Special Service Branch of the Second Service Command—which is expected to serve as a pattern for similar projects throughout the nation — were broadcast on the program, with the soldier-participants who took part in the confab repeating their stints on the air.



The Voice Of

BROADWAY

—By Dorothy Kilgallen—

Portrait of a Great Guy

We who write about show business and the people in it often get so engrossed with the colorful phonies and amusing heels that we neglect as unspectacular the nice and normal members of the profession. But the nice and normal ones do exist, and a notable example of what I mean is an actor named Bob Hope.

He is in the vicinity of Broadway as I write this, but within the next 24 or 48 or 72 hours, the exact time being a military secret, he will be flying across the Atlantic to spend ten weeks entertaining American fighting men in Africa and the British Isles. His is a good name to cite when you are talking about the part entertainers play in the war effort, because by cold statistics he has done more for soldier and sailor morale than any other actor in the business, which is the same as saying he has done more for soldier and sailor morale than anyone alive.

Now he is crossing the ocean to do the same kind of job Over There.

—

I think there are few persons outside of the War Department who realize exactly how much Hope has done and how much ground he has covered to do it, because the least exaggerated recital of his routine in the last couple of years makes him sound like Superman. He has played, face to face, to literally millions of Army and Navy men, Marines, WAACs WAVEs and SPARs. He has flown in bombers and civilian transports and jitneys, he has ridden in jeeps and buses and trains, he has done shows out of doors in the rain and in weather so hot he had to change his shirt three times during an evening. And he has always made them laugh.

Maybe you don't know what that means to a soldier in a little Army camp in Texas miles from anywhere. Or maybe you do. Maybe you've read the paragraphs that follow a letter beginning, "Dear Mom: Bob Hope was here last night . . ."

—

Those with long memories around Broadway show no surprise when confronted with the record piled up by Bob Hope since Pearl Harbor. He was always a pushover for a benefit. Even when he was nobody he was a good guy.

They remember years ago when Hope and Dan Healy, the "Night Mayor of Broadway," used to play more benefits than any two characters in town. With not too much walking around money in their own pockets, as walking around money is reckoned in Hollywood or on the Broadway success boards, they used to play at orphans' home benefits in Westchester and Police Protective League affairs in Queens or Newark or Brooklyn. And always for free.

When Bob Hope went to Hollywood he fell into the same routine. He found homes for the aged, hospitals, veterans' retreats and orphanages in Pomona, Azuza, Glendale, Pasadena and Englewood—or they found him—and he traveled miles every week when he was not on location to tell jokes to the old, the sick, the wounded, the children. But you had to know him well to know about this. He never mentioned it.

—

Eventually, the people in the movie industry caught on to what Bob Hope was doing, but not until three years ago. Then, at the Academy Award dinner in 1940, the Academy voted him the Humanitarian Award. It was a tribute struck off for him especially. No one had ever won it before. No one has been given it since.

On the night after the first draft number—No. 158—was picked out of the fishbowl in Washington, Bob was in San Francisco drawing $25,000 to appear at the automobile show. He played his performance, and when he got back to his dressing room he picked up a paper with the draft story on page one, and he said to a friend of his, who happens also to be a friend of mine, "I think we'll have to start doing something for the boys."

The next night he rounded up every No. 158 in San Francisco and gave them all a big dinner and an entertainment at the St. Francis Hotel. From that night on, as fast as the Army built camps, Bob Hope played them. All over the nation.

And that was before America entered the war.

—

When the Japs struck at Pearl Harbor, Bob Hope tried to get into the Army. He tried six times that I know of, trying all the angles and pulling all the strings he knew, and he was rejected every time because the Army would rather have him doing what he is doing than carrying a gun.

So he started doing twice as much. He has sold $25,000,000 worth of war bonds on one tour alone. He led the Victory Caravan last year. When his radio program plays a camp in a key city like Dallas, he spends the next five days playing every camp in Texas within flying range of Dallas. Once when the weather was too bad for regular planes to fly, he hired a stunt flier with an open cockpit crate to take him through a storm to a little place where a few fellows in khaki were waiting to see him.

—

Not long ago someone in an editorial wrote that Bob Hope, with his clean and typically American humor, his kindness and his indefatigable patriotism, was doing what the late beloved Will Rogers would have been doing if he were alive in this war.

It was a good comparison. And when you think about it, it was a compliment to Will.

From N.Y. Journal-American, June 16

Dear Miss Kilgallen:

Thanks for the memory

of a really swell send-off. It makes you one of my two favorite Dorothys. See you soon in 'Lets Face It'.

—Paramount Pictures, ghosting for

Bob Somewhere-in-Africa Hope

ROXY, N. Y.

Enric Madriguera Orch with Antonio DeLacruz; Carmen Amaya with Leonor Amaya, Antonio Amaya, Paco Amaya, Jose Amaya, Geronimo Villarino, Sabicas, Consuelo Moreno; Patricia Gilmore, Bobby Whaling & Yvette, Gae Foster Roxyettes; 'Coney Island' (20th), reviewed in 'Variety,' May 19, '43.

From the terrific response at this 20th-Fox show-case it's obvious that picture house audiences are a push-over for these two crack Latin-American units—the Carmen Amaya flamenco hoofing troupe and the Enric Madriguera band. Each a standout and enough to satisfy easily singly, the combination of the two units on the same bill is irresistible value.

In addition to the unusually potent Latin department, lineup includes the surefire acro-clowning Jack Durant turn, an easy winner in Patricia Gilmore, blonde singer, plus Bobby Whaling & Yvette (New Acts), corking bicycle act.

Aside from fronting for the band Madriguera serves as an engaging emcee, at times essaying a mild but fetching touch of comedy. Leading tango and rhumba music arranger, credited with first introducing rhumba-tango rhythms in the U. S., Madriquera's Latin instrumentation continues, of course, his forte. He's a novelty treat as far as picture house audiences are concerned though familiar via radio and in the smarter hotel rooms. He also gets excellent results with a unique Yanqui arrangement of 'I'll Be Okay in a Blackout,' where the band weaves in takeoffs on Lombardo, Kostelanetz, and Waring.

Miss Gilmore, after scoring handsomely with two tunes—'You'll Never Know' and 'I've Got to Get Hot'—is back with the band for 'Blackout,' with vocals a la Bonnie Baker while one of the boys imitates Singing Sam. Featured with the orch is Antonio DeLacruz, nimble bonga player.

Band's musical backing for the Roxyettes in a Mexican jockey number and later for the Amaya routines, is tops, while leader also scores heavily with a violin solo, playing 'Intermezzo.'

Carmen Amaya aggregation consists of a cast of seven in addition to the headliner. Included in this group are Consuelo Moreno, Spanish flamenco singer, who appears briefly. Sabicas, featured guitar, Leonor and Antonia Amaya, dancers, and three guitarists provide some of the background music for the flameco topper and also hoof for a few seconds. Sabicas wowed the mob with two guitar numbers, while the Amaya sisters regisiered moderately.

Carmen Amaya proved a quick, solid smash. First garbed in a cloth-of-silver gown with a green, crimson-tipped cape, she drew frequent outbursts of applause during an interpretive matador bit. Later, in white slacks and orange blouse costume, she figuratively tore the floor apart with a seemingly boundless energy and skill. Her rapid tempo flamenco tapping, turns and sudden twirling effects drew top returns at show caught.

Durant, on earlier following the Madriguera solo, scored repeatedly with comedy material, some of it familiar, and finally had to beg off.

With 'Coney Island' (20th), starring Betty Grable, on screen, capacity biz recorded with new house b.o. records set early in the week. *Mori.*

EARLE, PHILLY

Philadelphia, June 19.

Bob Chester Orch with Betty Bradley, Bill Harris, Irving Kluges; Kenny Baker, Minnevitch Harmonica Rascals, Claire Sisters (3); 'Jitterbugs' (20th).

Bob Chester, sax-playing maestro, and his swing-aggregation, provide solid, if somewhat noisy background for a fast moving show at the Earle this trip.

Chester's gang tee off with 'Octave Jump' and 'Lady Be Good.' The Claire Sisters, a trio of talented terpers, follow with excellent acrobatic tapwork.

Bill Harris brings his slush pump to the mike for a smooth hunk of horn tooting in 'I Love You,' setting the spot for good-looking Betty Bradley, who polishes off 'Murder' (the canaries are doing a job on this tune) and 'Do It Again.'

Borrah Minnevitch's Harmonica Rascals are still audience-pleasers, despite the sameness of their act. Tiny Johnny Pubalo still wows the stubholders with his superb pantomine.

The clowning of the Rascals doesn't interfere with their ability to make excellent music. Their arrangement of 'Brazil' is plenty clicko.

The band returns with a neat arrangement of 'Dark Eyes' spotlighting Irving Kluges at the skins.

Kenny Baker wraps it up with ribs anent his ex-sponsors and quondam radio pals while giving out with his melodic tenor pipes—'Carry Me Back,' 'Stardust' and 'Black Magic.'

Robust palm-thumping net the gang three encores—'Would It Be Wrong,' 'Irish Eyes' and 'Time Goes By.'

Theatre was well-filled when caught (Saturday afternoon) despite oppressive heat and balky cooling system. *Shal.*

ORPHEUM, L. A.

Los Angeles, June 16.

Yvette Dare, Frank Gaby, Radcliffe & Jenkins, Max & His Gang (canines), Charles Newman, Romaine & Babette, Marian Rankin Dancers (11), Al Lyons House Orch; 'Buckskin Frontier' (UA).

Orpheum switches from band policy this week to bring in Yvette Dare, heading a typical vaude bill. Miss Dare and her clothes-stealing parrot catch the masculine trade with en eyefilling, attractive offering. She works her strip to accompaniment of oriental music and shows plenty. Miss Dare's spot opens with the Marian Rankin Dancers, 11 comely cuties, doing a Burmese ballet to pave the way for stripping. Her dance lives up to advertised claims, stripper having the advantage of natural charm to heighten interest.

Frank Gaby gave opening matinee house a dose of his foolishness and ventriloquism. He works with a balcony stooge and a femme on stage for first round before dragging out the dummy. Stooge later comes on stage during an encore to be a live dummy for Gaby's singing. Act was well-received.

Radcliffe and Jenkins click with their breezy chatter and songs, an excellent turn. Romaine and Babette are standard balancers. Charlie Newman and his harmonica work is only average. Max and His Gang, canine act, missed opening matinee when costumes failed to arrive but went on for later shows.

ORPHEUM, OMAHA

('LAUGH PRIORITIES')

Omaha, June 22.

'Laugh Priorities' with June Preisser, Shaw & Lee, Rollo & Verne Pickert, the Duvals, Ted Phillips & Orch, Charles Sheldon; 'Silver Queen' (UA).

June Preisser and Shaw and Lee spark this revue with Miss Preisser coming out after opening and gagging with the comics as sort of ice-breaker. They do their old egg trick and Miss Preisser disappears until later in the show when she does her fast acrobatic dance routines to good returns. Shaw and Lee follow with arms and legs tangling stunt and the 'Pay Him the Two Dollars' court room bit. Both get over for laughs and applause.

Duvals bring back legit juggling with a bang, his better stunts being keeping five heavy balls in air at same time. Charles Sheldon sings in good, high baritone. Rollo and Verne are conventional hoofers. Ted Phillips and band of 12 pieces feature torrid numbers with Phillips performing capably on clarinet and saxophone. Best bit was with Shaw and Lee in a burlesque on guardsmen march. *Rach.*

CHICAGO, CHI

Chicago, June 19.

Jimmy Dorsey & Orch (19) with Bob Eberly, Kitty Kallen, Joe & Jane McKenna, Neal Stanley; 'A Stranger in Town' (M-G).

Jimmy Dorsey, a big favorite here especially with the younger crowd, is packing 'em in this week, house finding it necessary to do six shows daily for several days in order to accommodate crowds. There isn't much that can be said about the band that hasn't been said before. It is solid and entertaining throughout with enough variance of selections and use of talent to make it very entertaining.

After the opening number 'One O'Clock Jump,' Kitty Kallen, pretty songstress, comes on to sing 'Murder, He Says,' 'I Heard You Cry Last Night,' 'Don't Get Around Much Anymore' and was a hit. She is followed by Neal Stanley, a better than usual impressionist whose voice reproductions of Cantor, Bert Gordon, Charlie McCarthy, Donald Duck and James Cagney in a scene from 'Yankee Doodle Dandy' are socko all the way. Band does 'John Silver' as prelude to Joe and Jane McKenna.

The McKennas, always a good standard comedy act, have some new material since last around. Their knockabout work gets plenty of laughs and Joe McKenna' a drunk bit is better than ever. Close with comedy adagio that send them off a solid hit.

Bob Eberly, band's baritone, swoons the femmes with his renditions of 'Let's Get Lost,' 'The Breeze and I,' 'I Understand,' 'Tangerine' and is joined by Kitty Kallen for comedy-duet 'So I Can Take Little Bobby in Hand' to close the show. *Morg.*

STATE, N. Y.

Lionel Hampton Orch (17) with Joe Williams, Dinah Washington; Ford, Bowie & Benny, Canfield & Lewis; 'Lady of Burlesque' (UA).

The State's been jumping this week, and if this all-colored show doesn't come off as well as most of the stage layouts at this Broadway Loew house, it at least makes up for its lack of quality with quantity and action.

Heading the array is the Lionel Hampton band of four rhythm, five reeds and seven brass, and it's an outfit that fairly lifts the roof with its preponderance of jive, headed by its versatile leader.

The fault doesn't rest so much with the band itself as the performers traveling with Hampton as a unit. For one, Hampton's femme vocalist, Dinah Washington, doesn't measure up. Notably she jives one of the top ballads of the year, 'Heard that Song Before,' to completely distort its lyrical and musical potency, being strictly a shouter. Joe Williams is the band singer, and his voice isn't bad though he should brush up on stage deportment.

Canfield and Lewis are strictly hokum comedians, one the straight and the other a heckler who starts from an upper box, dressed in a ludicrous costume, then comes down on stage. The act's click factors lie in the latter's sock baton-twirling at the close. Otherwise they're an act badly in need of material.

Ford, Bowie and Benny are male hoofers who do well enough in the straight hoofing and the challenges. However, one of 'em looks ungainly at times with that excess tonnage, and obviously tires easily, too.

Hampton is the thing, the former Benny Goodman versatilist going from piano to drums to his ace work on the vibes with equal effect. However, that stint on the latter could be decreased considerably; as is, Hampton is working plenty hard, and that finale with the sticks is strictly a marathon. Otherwise, the leader is personable and handles the introes effectively. But, generally speaking, it'll be the picture for whatever drawing power at the house during the current session, though the Hunt Stromberg film was pretty well milked for three weeks at Loew's Broadway flagship, the nearby Capitol, within the past month. *Kahn.*

CAPITOL, WASH.

Washington, June 18.

Virginia Weidler, Radio City Music Hall Glee Club, Davidson & Forgie, Dave Barry, Art Brown, Sam Jack Kaufman's House Orch, with Lynn Allison; 'Presenting Lily Mars' (M-G).

One of the best shows for comedy that has hit here in some time. Art Brown starts it off with his organalogue in which he turns his wit in lyrical form on Father's day. Kaufman's band do a Cole Porter medley with Lynn Allison doing the vocalizing. Trailers part to disclose the Radio City Glee Club in front of a radio center drop curtain. Choristers in white coats and full dress do a rousing rendition of 'Night and Day,' with nicely blended voices in a swell arrangement.

Davidson and Forgie play a seven-minute badminton game and manage to generate a high pitch of excitement for the battle of the net. Dave Barry's best imitation is that of Wendell Willkie, although he gets some fun out of his Donald Duck and how production jobs affect the voice of workers. His imitations are away from routine groove and register accordingly. Then the Glee Club in a gay 90's setting for a comedy number, 'Don't Go Into the Lion's Cage,' done with handle-bar mustaches and hoke flourishes. Dave Barry introduced Virginia Weidler. Ingenue has been touring the USO camps and this is her first professional stage engagement. Youngster has a nice personality and a world of assurance, but she needs better material. Her letter from her brother in uniform could be socko, but it falls flat since it is written by somebody without a real sense of khaki wacky comedy. Miss Weidler makes a nice appearance opening with 'What Do You Think I Am, Just a Baby' in an original arrangement. Her best response comes from an imitation of the dead-pan Virginia O'Brien singing 'Rocka Bye Baby.' Glee Club on again for a military number in fast tempo with a touch of S. A. applied by Dorothy Keller in some fancy tap dancing. About an hour of solid entertainment, well staged by Gene Ford. *Arke.*

TOWER, K. C.

Kansas City, June 18.

Cliff Winehill, Louise Shannon, Dezso Retter, Maurice & Andrea, Lorraine Carroll, Tower Orch with Jack Parks & Marilyn Ballinger; 'Corregidor' (PRC) and 'Tonight We Raid Calais' (20th).

While the dual screen billing at the Tower this week accents the war, the stage show is a smartly-paced combo of four standard acts. 'Discovery Night' winner and house orch with pretty vocalist, in a 45-minute blend of acceptable entertainment.

Proceedings begin as the house orch segues into 'Don't get Around Much Any More' after its opening theme, with easy-to-look-at Marilyn Ballinger taking the vocal in good voice. Cliff Winehill, doubling as m.c., then introduces Louise Shannon, who breezes through a snappy tap routine.

Deuce is taken over by Dezso Retter, comic, who tops off a combo of gags, hoofing and other business with his familiar one-man wrestling match. Coming on in trunks, Retter gives out with a fast assortment of headlocks, arm locks, toeholds and other common bone-bending grips to pin himself for a count of three. Juves particularly ate it up. Begged off after three bows.

Lorraine Carroll is the 'Discovery Night' winner, and she does a chorus of 'As Time Goes By' in a promising voice. Gal was nervous, but she clicked. Two bows and a beg-off.

Next - to - closing Cliff Winehill opens with some chatter and follows with ventriloquism. Does 'When Irish Eyes Are Smiling' with the dummy, with nice lip control. Finishes with 'Road to Mandalay' pointed up with comedy business.

Maurice & Andrea, adagio team, close with a pleasing dance routine. Man is athletic in appearance and girl is unusually graceful. Two bows as drapes closed in.

Big biz opening day and night. *Earl.*

ORIENTAL, CHI

Chicago, June 18.

Louis Prima and Orch (16) with Leon Prima, Sonny Berman, Lily Ann Carol, Jimmy Vincent, Betty Leeds, Beatrice Kay, The Crackerjacks (5), Estelle Sloan; 'He Hired the Boss' (20th).

Louis Prima is showing his new band around these parts for the first time and if the reception he got this afternoon is any criterion he has what it takes to please the hepcats. Band is solid throughout with brasses dominating and Prima's particular brand of singing and trumpet playing a standout.

Band plays 'I Love You Truly' in fast tempo, 'Velvet Moon,' featuring the sweet trumpet of Leon Prima; 'White Cliffs of Dover,' with vocal by Prima; a trumpet conversation novelty between Prima and Sonny Berman that got laughs; a tenor sax solo by Betty Leeds, only girl in the band; 'Old Black Magic' with vocal by Prima; the singing of several numbers by Lily Ann Carol, aided by Prima's comedy antics and gab, and the closing with 'Sing, Sing Sing' featuring the expert work of drummer Jimmy Vincent.

The Five Crackerjacks, colored, are just that. Boys have a great line of dancing steps which they mix with acrobatics. The bit with two boys as old men and one as a gal wowed 'em. Close with fast tumbling to big hand.

Estelle Sloan, recently at the Chez Paree, is tops in her ballet-tap work. She does some marvelous pirouetting while tapping with a few ballet leaps thrown in. Scored heavily.

Beatrice Kay, trots on in a Gay 90's costume, and has the audience with her all the way. Does 'Curse of An Aching Heart,' 'I Don't Care,' 'Take Me Out to the Ballgame,' an impression of a torch singer, 'Mr. Five by Five' and 'My Gal Sal' to heavy applause. *Morg.*

OWI Salaries

Continued from page 17

signed last week, salary was $8,000. Former salary $22,500 as vice-president of CBS.

James G. Rogers, Jr., deputy of the director, salary $8,000. Former salary 'over $20,000' as v.p. and general manager of Benton & Bowles.

Nicholas Roosevelt, deputy of the director, salary $8,000. 'Prior earnings about $15,000 per annum', as a writer and former U. S. Minister to Hungary.

Leo C. Rosten, deputy of the director, salary $8,000. Former income $22,000 as radio moderator of CBS and director of the motion picture research project of the Rockefeller Foundation and the Carnegie Corp.

Donald D. Stauffer, chief of the Domestic Radio Bureau, salary $8,000. Former salary $50,000 as vice president in charge of radio Ruthrauth & Ryan.

George H. Lyon, chief of the domestic news bureau, salary $8,000. Former salary $14,000, as managing editor of PM.

Lowell Mellett, Chief of the domestic Bureau of Motion Pictures, no salary, paid by the White House as an administrative assistant to the President. Former salary $20,000 as an executive of the Scripps-Howard Newspapers.

Commander Price Gilbert, acting chief of the Bureau of Graphics and Printing, gets no salary, on loan from the Navy. Former salary $25,200 as v.p. of Coca Cola Co.

HIPP, BALTO.

Baltimore, June 20.

Carmen Cavallaro and Orch (17) with Larry Douglas; the Merry Macs (4), Dancing Pelletiers; Jean, Jack & Judy; 'Two Senoritas from Chicago' (Rep).

This is one of the most potent layouts caught here in moons. It has youth, melody, flash and good variety. A trifle overboard on melody both orchestral and vocal, it's top-flight entertainment of wide appeal nevertheless. Cavallaro is a master of the ivories and in this new stint fronting a band, he has what it takes to shoot him up to the top brackets as these outfits go. Orch is a full-some, boasting four sax, four brass four rhythm besides Cavallaro's telling piano, and for a welcome switch, four fiddles and a cello. It's a versatile aggregation and musicianly throughout. Besides whacking out some potent arrangements in their own slot they cut a rather difficult show here with ease. Based on the promise of this appearance, it's a natural.

Following opening sig and a swingy getaway, strings are given their inning with pace-changing 'As Times Goes By' which segues into a lilting briefie all resulting in a pleasing sendoff. The Pelletiers, novel dog act which has the totally relaxed pooch reacting to his dancing master for big results. Final trick of forward balancing on a cane is good for a long series of bends. Act packs considerable appeal.

Band's vocalist, Larry Douglas, follows with 'Let's Get Lost,' 'On a Wing and a Prayer,' and for a potent clincher, strong arrangement of 'Dancing in the Dark.' Lad has a legit voice and he uses it for maximum results. Band follows with bit of jive titled, 'Canteen Bounce,' and in the groove. Makes good spot for Jean, Jack and Judy, two girls and a boy in some strong acro stuff featuring balancing and a clinching three-high from the floor.

Cavallaro takes hold here with a session at the ivories and there's no stopping without a beg-off. Gives out with a medley of recorded favorites and follows with series of audience requests which when caught wound up in a bit of boogey woogey which had the customers yelling for more. Did 'Nola,' admittedly out of his repertoire for some years, but a sock as delivered nevertheless.

Sock is sustained with appearance of Merry Macs, three nice appearing lads and equally attractive femme who know their way around this type of four-way scat singing. Whack out swell versions of 'Hipp Hipp Hooray,' 'Brazil,' 'Mister Bee Bee,' 'Pass the Biscuits, Mirandy,' and as an encore, a stuttering arrangement of 'Blowing Bubbles.' Stop show solidly and draw long series of bends.

Biz very good. *Burm.*

KEITH'S, INDPLS.

Indianapolis, June 19.

Leon Navara, Mary Marlowe, Lord Lyon, Ruton's Dogs, Dot & Dave Workman, Clarice McCleerey, Ed Resener House Orch; 'Traitor Within' (Rep).

Keith's lengthens its recent string of entertaining shows with a well-balanced bill with each of the acts holding up its end. Biz is unaccountably off in recent weeks but can't be blamed on the shows. Novelties, neatly varied, dominate the new bill, with Leon Navara's fancy assortment of keyboard tricks getting top attention.

Navara starts with a funny routine in which he imitates his piano playing at various stages of development, then trumps it by playing the sextet from 'Lucia' with right hand behind his back. He introduces a bunch of cute stuff in a medley that ranges from 'I Can't Give You Anthing But Love' to Tschaikowsky's piano concerto. For a finish, he gets the audience to whistling as he plays, then throws it off balance by changing key abruptly. Called back for an encore, he gives his imitation of the piano player at an old nickelodion.

Dave and Dot Workman offer more musical didoes with their tinkling tunes on bells and glassware. After a routine of solos and duets, they race the band to a photo finish on 'Moonlight and Roses.' Act has a comedy twist that gets laughs at the finish when duo gets a tune out of an old automobile horn, a rubber tube and piece of pipe. Dave doing the finger work while Dot blows. Ed Resener and the band start the show on the right foot with a snappy 'First Artillery March' and introduce a new vocalist, Clarice McCleerey, product of the theatre's amateur contests who showed possibilities with 'I've Heard That Song Before.'

Major laughgetter is Lord Lyon, whose comedy by-play with his stooge, brought up from the audience as if he were a customer, is as effective as his first-class balancing in satisfying the audience. Mary Marlow also does a smooth job with her broadly satirical mimcry of mannered singers and assorted sound effects. She doubles nicely in the m.c. spot. Ruton's dogs, a talented troupe of canine with a real star in the versatile Skippy, give the show a lively finale. Biz just fair when caught *Corb.*

"Shangri-La" War Stamp Drive in July. Join Up!

Schines' 5-State Powwow Emphasizes Post-War Policy; Theatre Briefies

Gloversville, N. Y., June 22.

Schine theatre district and regional managers from five states gathered here Wednesday and Thursday, June 16 and 17, to discuss current problems and plan policies for the season ahead. Sessions opened at the home office of Schine Enterprises, Lou Lazar in charge of the meeting. Welcomed by J. Myer Schine, president, and L. W. Schine, v.p., talks were given by E. Douglas Leishman on employment and personnel problems; Seymour Morris, publicity and advertising; and Lou Goldstein, coming film product.

The gathering was urged to look toward post-war days and to make plans to hold patrons obtained in wartime, many of whom were not previously regular pic fans.

Because of the war, the annual Schine convention, attended by all managers of the chain's theatres, was dispensed with this year. Those present, in addition to the home office heads, included: Frank Nolan, Malone; William Tibbert, Watertown; Harry Unterfort, Syracuse; Harold DeGrauw, Oneonta; Clint Young, Geneva; Nick Kaufmann, Little Falls; Gerald Fowler, Geneva; Joseph Schwartzwalder, Auburn; Gus DePauw, Newark; Harry Long, Rochester; Toby Ross, Corning; William Selman, Ashland, Ohio; Wilbur Eckart, Fostorio, Ohio; Harold F. Silter, Bellefontaine, Ohio; Lew Hensler, Lexington, Ky.; Harry Stearn, Middlesboro, Ky.; Lee Insley, Salisbury, Md.; Harold Raives, Cleveland; Harry Goldsmith, Buffalo; Marsh Goliner, Salisbury, Md., and Lou Hart, Gloversville.

U's Sales Drive (Scully) Winnahs

Chicago, June 22.

One of the highlights of the Universal Pictures sales meeting last week at the Blackstone Hotel was the announcement of winners in the recently completed 19-week W. A. Scully sales drive.

When the drive started the offices were divided into three groups of equal strength so that big city exchanges would not be competing with those located in smaller towns.

David A. Levy, New York, was first in the top group; L. J. McGinley, Indianapolis, was winner in the second group; and R. O. Wilson, Portland, Ore., took first honors in the third group. All first prize winners and entire personnel of their offices received three weeks' salary.

Division managers' award went to F. J. A. McCarthy, Southern and Canadian division manager, and district manager prizes were won by Harry D. Graham, first, Allen J. O'Keefe, second, and Pete Rosian, third.

Other group winners were C. J. Feldman, Los Angeles, Max Cohen, Washington; T. E. Mendelssohn, Detroit; Lon Hoss, San Francisco; W. M. Richardson, Atlanta; Jack Bannan, Cincinnati; A. J. Weiner, Buffalo; Leroy Brauer, Charlotte, N. C.; Harry Hynes, St. Louis; Sam Milner, Seattle; J. A. Pritchard, Memphis, and C. R. Wade, Salt Lake City.

In the 'Good Will' contest on shorts, first and second prizes for the seven sales districts were won by Jack Langan, Kansas City and H. B. Johnson, Omaha; Frank Mantzke, Milwaukee and Ed Heiber, Chicago; W. M. Richardson, Atlanta and Nick Lamantia, New Orleans; Pete Dana, Pittsburgh and Joe Kreniz, Cleveland; Max Cohen, Washington and John Pavone, New Haven, Conn.; Ed Olsmith, Dallas and L. J. McGinley, Indianapolis; and Foster Blake, Los Angeles and Lon Hoss, San Francisco. Harry D. Graham and Pete Rosian were the district manager winners in this contest. Prizes outside of the first three top winners were not announced.

Par's Canadian Convention

Annual sales convention of Paramount in Canada, will be held Friday-Saturday (25-26) at Toronto, to discuss sales policy and plans for the coming (1943-44) season. Gordon Lightstone, general manager of sales for Canada, will preside. All branch managers in the Dominion will attend.

Homeoffice Par execs who will go up include Neil F. Agnew, v.p. in charge of distribution for Par; Oscar Morgan, short subject sales head, and Bob Gillham, publicity-advertising director for company.

Ricketson Heads Colo. War Chest

Denver, June 22.

Frank H. (Rick) Ricketson, Jr., has been named president of the United War Chest, Inc., for Colorado. The appointment was made by Gov. John C. Vivian.

The bowling team of the Rocky Mountain Screen club, by taking 10 out of the last 12 starts, finished in third place in the strong Rocky Mountain Booster league, and on the closing night rolled the high team game for the season for the entire league. Joe Ashby placed third in the league individual standings.

Chet Miller, city manager for Fox at Sterling, Colo., has been named manager of the Southern district for Fox Intermountain theatres.

John Denman has shifted from the managership of the Rialto to a similar job at the Mayan. He is succeeded at the Rialto by Maxine Kerr.

Rocky Mountain Screen club has donated $1,135 to the children's hospital, a section of Denver general hospital. Money will be used to furnish rooms. Previously the club had donated more than $3,000 for the same cause.

Denver theatres are now represented on the city council by Ed Mapel, owner of the Gem and Colorado. Mapel won the recent election and will be on the council for four years.

John Denman was elected Lions club secretary.

Ann Naccarri, recently short subjects booker for Gibralter Enterprise theatres, is in SPAR training at Hunter college, N. Y.

Emmett Warner, formerly a Universal salesman, has again taken up that job with his honorable discharge from the army. He replaces Ernie Piro, who is moved to Portland.

Mrs. Parker's New Chore

Portland, Ore., June 17.

Mrs. J. J. Parker, president of the J. J. Parker Theatres in Portland, Astoria and Pendleton, Ore., recently made an official hostess of the Portland Officers' Club, recreation center for commissioned officers in this vicinity.

Browning Heads Theatrical Legion

Boston, June 22.

Harry Browning, advertising and publicity director for the M. and P. chain, was nominated commander of the Lt. A. Vernon Macauley theatri-post of the American Legion this week. Others nominated were Edward Dobkin, Loew's sound technician, senior vice-commander; Charles Kurtzman, division manager of Loew's, and Cyril F. McGerigle, office manager of RKO, junior vice-commanders; Harry Spingler, auditor for Warners, finance officer; Maxwell Melincoff, N. E. manager of Warners, adjutant, and Dr. A. Melincoff, chaplain.

Also nominated in various capacities were Harry Aaronson, Kenneth Forkey, Patrick Healey, Genkon J. Johnson, Joseph Kantor, Alvin G. Kenney, Samuel Levine and William H. McLaughlin.

Carl Goe Upped By Warners

Carl Goe, formerly a salesman for Warner Bros. at its Boston exchange, has been made branch manager for the company at New Haven. He succeeds Philip Sherman, who resigned.

Parites' Dixie Trail

Leonard Goldenson, v.p. of Paramount in charge of theatre operations, and Leon Netter, assistant in charge of the southern tier of states for the company, left Monday (21) for Jacksonville, where they will confer on summer operating policies and problems with execs of the All Florida circuit, which it controls. They will also swing down to Miami to discuss similar matters there relating to Par's chain in that vicinity, returning the end of the week.

In N. Y. over the weekend to take up matters pertaining to the Interstate circuit, R. J. O'Donnell pulled out for Dallas Monday (21). This was his second trip east within a month.

Joe Shea Goes Cagney

Joe Shea resigned last week as 20th-Fox tradepaper contact to become eastern rep for James Cagney.

Dave Bader, formerly in 20th-Fox sales promotion department replaces, effective July 1.

Shattuck Heads Detroit

Detroit, June 22.

With Mayor Edward Jeffries named as honorary president, the Greater Detroit Motion Picture Council named Marquis E. Shattuck as president. The new directorate leans heavily toward churchmen with both the Rev. Carroll F. Deady, of the Catholic diocese, and Rabbi Herschel Lymon on the board.

Bert Tighe has been named as Western Michigan salesman for Republic.

Mrs. Betty Read, for 18 years with M-G-M, Detroit, retired.

Goldman Takes Over

Philadelphia, June 22.

Warner Bros. relinquishes occupancy of the Karlton, key midtown house, this Friday (25) to William Goldman, indie theatre operator who recently purchased the theatre. Goldman will shutter the house for about four days for refurbishing, reopening early next week.

The Karlton is the second midtown Warner-leased filmer which Goldman has purchased. On May 8 he took over the operation of the Keith's. Both theatres had been used as 'subsequent run' houses by

(Continued on page 40)

CHATTER

Broadway

Betty Grable back to Hollywood.

George Holland resting in Arizona.

Tom Ewell elevated to ensign and is gunnery officer.

Despite the 40 lbs. he's lost, on George Lait it looks good.

Leon Greanin announces new edition of 'Chauve-Souris, Aug. 12.

Dick Durso and Herman Levin, theatrical attorney, formed an agency partnership.

One new nitery's owners are reported wearing disguises to dodge the creditors.

Jerry Horwin returning to the Coast shortly after visiting with his ailing mother.

No meat in some of the midtown eateries for weeks now, and doesn't look to improve.

Hal Olver's pet bulldog died, so he bought a plot in Bide-a-Wee canine cemetery.

Lee Sullivan, a radio singer, may get the lead in 'Oklahoma' when Alfred Drake is inducted.

Frank Lovejoy, radio actor, left Thursday (17) for the Coast where he will be tested by Warners.

Leslie Morosco will not return to talent agenting after all, but will open a play brokerage instead.

N. Y. to L. A. phone callers are now told, 'Keep it down to three minutes, this is war you know.'

Joseph Schildkraut will probably produce and star in 'The Great Romancer,' by Jules Eckert Goodman.

Capt. Claude Binyon winds up his q.t. film-making mission for the Signal Corps shortly and returns to the Coast.

Hardie (RKO theatre mgr. in D. C.) Meakin's son, Capt. John Leonard Meakin, in town on special assignment.

Phil Spitalny's girl band celebrates 8th anniversary with its June 2 opening at the Capitol. Eight years ago band made its debut at this same theatre.

Jack Harris, La Conga boss, now emceeing his own show since Chico Jordan, last La Conga m.c., drafted into the Army.

Abner Klipstein now a sergeant in the Army here for short stay, given party by fellow press agents Saturday night (19).

Henry (Henney) Gruhn of the Roxy Grill operated on at Manhattan General hospital last week, reported in favorable condition.

Carole Landis in a byline piece in next month's Woman's Home Companion says, 'I Want to Go Back,' meaning another overseas tour.

Radio actor Frank Lovejoy to the Coast for screentest, at Warners' expense. His wife, actress Joan Banks, joined cast of 'Second Husband' serial.

Tommy (Slim) Green, nitery emcee before induction, was hit by a taxi in N. Y. Thursday (16), sustaining only slight injuries, while on furlough.

Stock revival of 'See My Lawyer' at the Adams, Newark, this week, has Marilyn Cantor, daughter of Eddie, as ingenue lead. Block & Sully are featured.

Johnny Hayes doubling between his nitery performer stint at Parkway Follies, Brooklyn, and war work. He's an inspector at Fairchild plane plant by day.

Michael Vallon, Beatrice Kay's manager-lawyer, reports to Camp Upton this week. His wife and partner, Mary Mirenberg, assuming managerial duties of singer.

Vivienne Allen, Lewis Appleton, Max Condon and Charles Sherman engaged to sing numbers in second edition of 'Stars On Ice,' opening Thursday (24) at the Center.

Monroe Greenthal, now WPB, plans applying for an Army commission. His associate, Matty Fox, also slated for the Army, going in as a private. Both ex-film execs.

Vera Zorina wants to star in her own stage musical, so she'll not be in 'Light Wines and Dancing,' which will star William Gaxton-Victor Moore. Mike Todd producing 'Wine.'

Columnist Louis Sobol has written a profile for Liberty mag on the three famed second generation Fields'—Dorothy, Herbert and Joe, offspring of Lew (Weber &) Fields.

Before Spyros Skouras and Tom Connors departed for the Coast Monday (21), the 20th-Fox prexy huddled with Mike Todd, who is being bankrolled in part by the film company.

Leonard MacBain leaves for Hollywood for short vacation end of June, after terminating four-year association with Versailles as p.a. Returns to handle commercial, theatrical and fashion publicity.

Maurice Zolotow, mag writer, is repeatedly asked if he's related to Timesman Sam Zolotow (which he isn't, not even remotely) so he plans doing a piece on the latter, 'The Guy I'm Always Asked If I'm Related to.'

At a doubleheader ball game the Par theatre management bunch defeated the service staff, 10-3 and 8-6. Bob Weitman hitting a home run. Bob Shapiro pitched for the management side, Ronald Finnelli for the service boys.

Joe Howard, former manager of Jack Dempsey's restaurant (not to be confused with Joe Howard, the perennial), has taken over the premises atop the Winter Garden for a nightclub to be known as Cafe Zanzibar, opening tentatively set for June 29. Ella Fitzgerald and Don Redman orch set.

London

Maxwell Anderson's 'Wingless Victory' to be done in London in autumn.

Jack Hylton rushed off to Blackpool to see his dad, aged 76, who is seriously ill.

Charles Killick's revival of 'Potash and Perlmutter' folded after playing three weeks.

Tom Arnold back from Ruthin Castle, Wales, nursing home, now fully recovered.

Jock Lawrence, former publicity chief for United Artists, has been upped to Lieutenant Colonel.

The Horace Reeves mourning the loss of their daughter, Joan, aged 31, who had been an invalid for years.

Sadie Moore, Harry Roy's sister, who suffered nervous breakdown some months ago, is now fully recovered.

Tom Arnold's 'War and Peace' in Blackpool for four weeks after which it comes to the West End at the Phoenix.

At close of 'Let's Face It' Bobby Howes takes three months' vacation, after which he will appear in non-musical play.

Clive Brook's daughter, Faith, has been transferred from ATS in North of England to Theatrical Unit of the Navy in London.

'Happidrome' playing its third season at the Grand theatre, Blackpool, with policy of guest artists changed fortnightly.

William Mollison paging Randall Stevens, just discharged from Air Force, to play male lead in Lee Ephraim's 'Panama Hattie' opposite Bebe Daniels.

Niall MacGinnis, featured in Gainsborough Films latest epic 'We Dive at Dawn,' is a medical student at Charing Cross hospital, taking special course in midwifery. Joins the navy this year.

'Hi de Hi,' the Jack Hylton revue, starring Flanagan and Allen, at the Palace, is in for only phoned reserving seats for Armistice night, fully expecting it to run 12 weeks, theatre being needed for the new Lee Ephraim-Jack Hulbert-Cicely Courtneidge show.

Cleveland

By Glenn C. Pullen

George Duffy's orch into Euclid Beach for six weeks.

Tommy Tucker crew opening Cedar Point's ballroom June 26.

Lou Herget penciling 'Ice-Capades of 1944' into Arena Oct. 5-19, with return shot set for Feb. 15-20, 1944.

Frederic McConnell's Playhouse rep, company going to Chautauqua, N. Y., in July to repeat winter plays.

Bill Bailey blowing his trumpet for arrival of baby-girl June 4. Mother is Marion Bowen, former singer.

Gina Sennes, sister of Frank Sennes, booker, being fitted for a WAAC uniform at Ft. Oglethorpe, Georgia.

Mickey Katz, Alpine Village's maestro, taking his 11-year-old actor-son Joel to Hollywood July 20 for film test.

Tony Silvestro, whistling maitre d', new manager of Eldorado Club in place of Joe Richards, who went into defense plant.

Eugene Frank, manager of Embassy theatre, and Eleanore Wider, secretary of Max Lefkowich, got hitched June 15.

Twelve-room house on 17-acre estate that includes part of a golf course bought by Walberg Brown, WGAR's musical director.

Memphis

Little Theatre's 'Drunkard' held over third week.

Ed Kuykendall a Memphis visitor en route to Texas.

Jimmy Rogers again House chairman at Variety Club.

Bob Mochrie, RKO general sales manager, in town on biz.

Lester Bruch directing annual summer band concerts in Memphis parks.

Early Maxwell, local scribe and promotions man, now a staff sergeant at Ft. Oglethorpe.

Ringling-Barnum Circus will pass up Memphis this year because of transportation tangle.

Tommy Baldridge back to Warner Exchange after month's puffing 'Mission to Moscow' in Virginia.

Maid of Cotton (Bonnie Beth Byler) finally home from 16,000-mile jaunt heralding uses of cotton.

Eddie Strawbridge and Victor Morley arrived to join George Hirst in rounding out production staff for Memphis Alfresco Theatre's summer season.

Hollywood

Robert Fellows hospitalized for a check-up.

Dame May Whitty celebrated her 78th birthday.

Joe E. Brown guested at Masquers testimonial dinner.

William Pines celebrated their 27th wedding anniversary.

Lyle Talbot back in pictures after nine months in the Army.

Three Stooges left for Philadelphia to start an eastern stage tour.

Joe Gilpin returned to Edward Small as production manager.

Frank Buck in town for film work after washing up a lecture tour.

Madeleine Carroll drew a refund of $6,500 on income tax payments.

John Murray Anderson in town to direct an aquatic ballet for Metro.

Harold Augustus Renchlar legalized his stage name, Hal van Rensselaer.

Frank Leahy, Notre Dame football coach, visiting the 'Iron Major' set at RKO.

Peverall Marley returned to his camera chores after release from the Army.

Douglas Walton resumes acting after an Army discharge for eye trouble.

Buster Crabbe leading a troupe of swimmers to Canada for Red Cross benefits.

Dorothy Lamour to Arrowhead Springs to be near her army-officer husband.

Bob Breen, once Bobby the singing star, becomes a high school graduate this week.

Sir William Beveridge, Britain's economic wizard, guesting with Jack L. Warner.

Col. Oveta Culp Hobby, national commander of WAAC, here to look over training shorts.

Maurice de la Serna acquiring Hollywood technique for future use as production chief of Clasa Studios, Mexico City.

Col. Oveta Culp Hobby, commander-in-chief of WAAC, in town to help Warners with its Technicolor short, 'Women at War.'

Philadelphia

By Si Shaltz

Rita Mullaney succeeded Lynn Arnold as secretary in the ACVA office.

Ben Fertel crowned gin rummy king at the Variety Club at a mock coronation.

Plans are being rushed for the servicemen's open air dance pavillion at the Reyburn Plaza.

Arthur Simon, WPEN general manager, returned to his desk yesterday after long illness.

Ruth McKenney, author of 'My Sister Eileen,' addressed the Tom Payne Forum here last week.

Jimmy Durante will headline the trimming industry's charity show at the Hotel Broadwood on Sunday (30).

Enid Hager replaces Gil Babbitt as flack at WPEN. She's former radio promotion head of the Record; he's ailing.

Manny Roth, Philadelphia orch fiddler and husband of Anne Corr, local terper, has been called for Army physical.

Chicago

Ashton Stevens, Chicago Herald-Examiner dramatic critic, is leaving for an extended vacation.

Variety Club of Illinois is issuing certificates of citation to outstanding figures in charity and war work.

Amy Arnell, Tommy Tucker's singer, is confined in the Illinois Masonic hospital here following an operation on her back.

Sam Tishman, former Paramount salesman, has bought the Illinois state-rights to Capt. Craig's 'Fighting Sea Monster.'

John Balaban, head of Balaban & Katz, has left town for a two months' stay at his summer home in the Northwoods country.

Joseph V. O'Brien, Universal newsreel editor, was stricken during the Universal sales convention and sent to a local hospital for observation.

Marjorie Riordan and Lon McCallister, of 'Stage Door Canteen' film cast, met press between trains on way to picture's New York opening.

Jay Sutton, copartner of the Hawaiian theatre, Hollywood, in town for few days on way back from Annapolis, Md., where his son M. B. Sutton graduated as an ensign.

Lester Cutler, Universal producer, signed Artie Dunn, emcee at the Latin Quarter, for a bit in the new Abbott and Costello picture, 'The Time Off.' Dunn leaves for the Coast July 1.

Wolfe Kaufman, former dramatic critic for the Chicago Sun, was married in St. Louis last week to Mrs. Doris Allen, 24, fashion model. It was the bride's second marriage, Kaufman's third.

The Business of Making Friends...

When we started . . . we had a handful of customers . . . not a very big handful at that . . . most of them are with us yet . . . plus a lot more.

Yes, our product must have had something to do with it or we wouldn't have lasted . . . but dollars to doughnuts...it was the friends we made . . . and kept for a quarter of a century who put us over.

The list of our customers today . . . reads like a "Who's Who" of this industry . . . no wonder we're on our toes every second . . . to keep our product from being just run-of-the-mill

We have an obligation to perform . . . it is to keep serving the best men in this business . . . with the best media possible . . . nothing is too good for them . . . they're our pals.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Trailers and Accessories on
"PRELUDE TO WAR"
Are Available at
NATIONAL SCREEN EXCHANGES

Film Reviews

Continued from page 24

Days of Old Cheyenne

town marshal shortly after he arrives in Cheyenne, down to his last dollar. He wins the favor of William Haade, political boss of the Wyoming territory, and is ultimately kicked upstairs to governor. Showdown comes when Barry fails to cotton to Haade's crooked schemes. Climax, when Barry single-handedly nabs Haade for the murder of a youngster, winds up into a nifty gun duel.

Barry maintains his rep for riding, shooting and general action, while Haade does okay on the villainy. Emmett 'Pappy' Lynn is excellent as Barry's sidekick. Herbert Rawlinson has a minor role as the retiring governor while Lynn Merrick again registers as the femme. Harry McKim and Charles Miller head the support.

Direction by Elmer Clifton, camera by Reggie Lanning and story by Norman S. Hall are satisfactory.

Wear.

SARONG GIRL

(MUSICAL)

Monogram release of Philip N. Krasne production. Stars Ann Corio; features Tim Ryan, Irene Ryan, Mantan Moreland, Bill Henry, Damian O'Flynn, Johnny 'Scat' Davis, Mary Gordon. Directed by Arthur Dreifuss. Story and adaptation, Charles R. Marion and Arthur Hoerl; additional dialog, Tim Ryan; editor, Carl Pierson; songs, Lou Hercher and Andy Liona; camera, Mack Stengler. At Palace, N. Y., dual, week June 17, '43. Running time, **60 MINS.**

Dixie Barlow ..... Ann Corio
Tim Raynor ..... Tim Ryan
Irene Raynor ..... Irene Ryan
Maxwell ..... Mantan Moreland
Jeff Baxter ..... Bill Henry
Gil Gallord ..... Damian O'Flynn
Scat Davis ..... Johnny 'Scat' Davis
Mattie ..... Mary Gordon
Mr. Jefferson Baxter ..... Henry Kolker
Barbara ..... Gwen Kenyon
Sergeant O'Brien ..... Charles Jordan
Miss Ellsworth ..... Betty Blythe
Mr. Chase ..... Charles Williams

'Sarong Girl,' third picture for the former strip-teaser, Ann Corio, fails to increase her stock as a film personality, though in spots it has entertainment quality and, on the musical side, is fairly good. Strictly a dualer.

The Johnny 'Scot' Davis band, which plays several hot numbers, and the comedy contributions by the former radio team of Tim and Irene Ryan, as well as the song, 'I'm Nobody's Child,' which Miss Ryan does well, help to offset the weaknesses of the story and the listlessness of Arthur Dreifuss' direction. Nor does Philip N. Krasne's production offer much.

Miss Corio, who sings and dances, plays a burlesque queen who is arrested at the instigation of a bluenose and placed on probation for 180 days after her attorney has put up a heartwringing plea in behalf of Miss Corio's mother, who doesn't exist. In order to carry out the court decision placing the burlesque gal in the custody of her mother, the counselor digs up an inmate of an old ladies' home to play the part. After Miss Corio sets her cap for the son of the reformer who caused her arrest, in order to get even with him, the phony mother turns on her and squeals but ultimately agrees to adoption, squaring things.

Miss Corio is paired with Damian O'Flynn, who plays her attorney and does a nice job of it. Figuring temporarily on the romantic side is Bill Henry, whose performance is not as impressive as that of O'Flynn's. Tim Ryan is a bookie, while Irene Ryan appears as his heckling wife. Mantan Moreland, vet colored comic as Ryan's man Friday, does well and looks to be going places.

The Davis band is spotted in a night club setting. 'Tawai,' an Hawaiian number, is sung by Miss Corio, backed by a chorus line, and 'Woofie Hula,' in the nature of Hawaiian jive, is done by the star and Davis, together with the chorines. Davis, who plays a hot trumpet, also gives out vocally with the old favorite, 'Darling Nellie Gray.' *Char.*

RHYTHM PARADE

(MUSICAL)

Monogram release of Sydney Williams production. Features N.T.G. (Nils T. Granlund), Gale Storm, Robert Lowery, Margaret Dumont, Chick Chandler, Cliff Nazarro, Ted Fio Rito's orchestra, Mills Bros., Candy Candido and Florentine Gardens Revue. Directed by Howard Bretherton and Dave Gould. Story and adaptation, Carl Foreman and Charles R. Marion; editor, Carl Pierson; camera, Mack Stengler; songs, Dave Oppenheim, Roy Ingraham and Charles Cherokee. At Abbey, N. Y., week of June 18, '43. Running time, **68 MINS.**

Granny ..... N.T.G. (Nils T. Granlund)
Sally ..... Gale Storm
Jimmy ..... Robert Lowery
Ophelia ..... Margaret Dumont
Speed ..... Chick Chandler
Rocks ..... Cliff Nazarro
Connie ..... Jan Wiley
Candy ..... Candy Candido
Sparkie ..... Julie Milton
Patsy ..... Sugar Geise
Dancer ..... Jean Foreman
Florentine Gardens Revue, Mills Bros., Ted Fio Rito's Orchestra

The N.T.G. (Nils T. Granlund) floor show from his Florentine Gardens in Hollywood, including the Ted Fio Rito band, a line of 36 girls and others, form the background in 'Rhythm Parade,' a musical romance that should do satisfactorily in face of the present demands for more escapist entertainment. Film includes three new numbers, 'Mimi From Tahiti,' 'Tootin' My Own Horn' and 'Petticoat Army,' as well as several old ones such as 'Tiger Rag,' 'In a Victory Garden,' 'Sweet Sue,' 'Dark Eyes' and 'Wait Till the Sun Shines Nellie.' Mills Bros. do exceptionally well with a special arrangement of 'Darling Nellie Gray.' Other songs are handled by Gale Storm, the Fio Rito band, Robert Lowery, Jan Wiley and others.

A nitery forms the setting for the picture, while the story concerns the efforts of a singer (Miss Wiley) to spoil the professional chances of Miss Storm after learning that the latter is taking care of an eight-month's old baby, the nephew of her sister. The baby (Julie Milton) is planted in Miss Storm's dressing room but for a happy finish the kid's real mother returns from Honolulu to clear up the parentage problem. Lowery, leading man of Rock's legit show, is paired with Miss Storm on the romantic end, while the double-talking Cliff Nazarro is gambler and backer of a new show. Chick Chandler does an impressive job as Miss Storm's press agent. In addition to mixing into the story, N.T.G. acts as master of ceremonies for his Florentine Gardens revue. Featured with the Fio Rito band is Candy Candido, comedy bass viol player, while others include Jean Foreman and Sugar Geise, dancers.

Film has been ably directed by Howard Bretherton and Dave Gould, moves at a snappy pace and has been given good production by Sydney Williams. *Char.*

A GENTLE GANGSTER

Republic release of W. W. Hackel production. Stars Barton MacLane; features Molly Lamont, Dick Wessel, Joyce Compton, Jack LaRue. Directed by Phil Rosen. Screenplay, Jefferson Parker, Al Martin; camera, Harry Neumann; editor, Martin G. Cohn. At Strand, Brooklyn, N. Y., June 18, '43. Running time, **57 MINS.**

Mike Hallit ..... Barton MacLane
Ann Hallit ..... Molly Lamont
Steve Parker ..... Dick Wessel
Kitty Parker ..... Joyce Compton
Hugo ..... Jack LaRue
Al Malone ..... Cy Kendall
Helen Barton ..... Rosella Towne
Joe Barton ..... Ray Teal
Rev. Hamilton ..... Crane Whitley
Lefty ..... Elliott Sullivan
Charles ..... Anthony Warde

A warmed-over story about a racketeer who goes straight, 'A Gentle Gangster' gives Barton MacLane ample opportunity to strut his stuff as a two-fisted fighter both against and for law-and-order. For those weaned on gangster films, however, this is a mild offering.

MacLane, Dick Wessel and Ray Teal ran a speak and hustled beer back in 1923 but gave it up for legit careers when their girl friends, Molly Lamont, Joyce Compton and Rosella Towne, threatened to leave them. The conversion isn't very convincing, as everybody appeared to have been thriving on the rackets. However, 20 years later finds the trio and their wives respectable citizens of a respectable community. There is no clue as to how they got that way. The old days seem slated for a comeback with the appearance of Jack LaRue, his roadhouse and strongarm men. When LaRue tries to muscle in on the peaceful community, MacLane and his former guerrillas beat him at his own game and drive him out of town, preserving its purity and innocence.

Strictly a dualer, 'A Gentle Gangster' also has little to recommend it in the way of acting. MacLane, the principals and the supporting players do a routine job of routine roles. Fortunately, direction permits for no lagging and the film is over before it can overstay its welcome.

Exchanges

Continued from page 38

Warners, where product received added first-run time at same prices as in the initial run houses.

Film men are watching with interest whether the Keith's and Karlton will enjoy the same product breaks under the Goldman management as they did when the theatres were part of the Warner chain. Thus far the Keith's product has been spotty with some weeks the house running duals and sometimes triple bills of inferior product.

Meantime Warners is keeping mum on its plans for the Shuberts which the circuit recently leased ostensibly to offset the loss of the Keith's and Karlton. Although the Shubert, onetime legiter, has been refurbished and the equipment made ready, the house is still dark.

Would Rebuild Razed House

Grand Prairie, Texas, June 22.

The Texas, burned to the ground last week, may be rebuilt according to owner J. S. Walker, who has contacted the War Production Board for priorities. At the time fire broke out Walker was making a deal to sell the house to a group headed by Roy Starling and Ben Ferguson.

Town's other two houses, he Morgan and Grand, are owned and operated by Buck Morgan.

Literati

Sequeling George Jessel

Art Franklin and Ted Wilde will publish a sequel to George Jessel's autobiog, 'So Help Me,' wherein personalities mentioned in that book will be asked to write no more than 200 words. Title will be 'Second Helping (Or Jessel Asked for It).' Letter of invitation to this omnibus follows:

In the words of Mark Twain, 'One good squirm deserves another.' Some of the best squirms in recent years can be found in Georgie Jessel's widely bruited autobituary, 'So Help Me.' In this book George-the-Scourge demonstrates that he can dish it out. His pen was very scathing—but it was scathing on thin ice.

The question now before the house is, 'Can George take it? To determine this, we are publishing a se-queller, 'Second Helping (Or Jessel Asked for It)'. This book will give you your turn at bat. We'd like you, in no more than 200 words, to pin Georgie's ears, tweak his nose, pull his leg, slap his sunburn, pat his back, or tickle his fancy—to write however George's spirit moves you. Your rebuttal will be given a page all its own—and, considering the cast of characters in Jessel's original, you'll be in good company.

If we may speak of business, there will be no royalties. Instead, with 10% of the net from the sale of our book, we will finance an expedition into the heart of Tennessee—to find Mrs. G. Jessel No. 4. Your early cooperation will be appreciated.

(This is the form letter that's going to everybody mentioned in the book. It isn't just a gag, and sincerely hope to get your reply next week. The reaction thus far has been very encouraging, and am sure it will be worth your attention.)

Henny Youngman's 'Please Help Me,' satire on Jessel's 'So Help Me,' which he did as a guest-column for Dorothy Kilgallen in the N. Y. Journal-American, is now a collector's item among the Broadway bunch.

Murray Again Guild Prexy

Milton Murray, of Detroit, president of the American Newspaper Guild, was reelected at the annual convention of the Guild held last week at the Statler hotel, Boston. Murray's nomination was seconded by John T. McManus, president of the New York Guild, who, it will be remembered, led a bitter campaign in opposition to Murray two years ago. The gesture of unity came as a surprise, notwithstanding the generally smooth functions of the convention throughout the present session.

Also nominated for reelection were Sam B. Eubanks, of San Francisco, executive vice-president, and William W. Rodgers, of Washington, secretary-treasurer.

Regional vice-presidents elected were George Harris, of Boston, for Region 1; W. A. Copeland, of Memphis, for Region 2, and Kenneth Crouse, of Minneapolis, for Region 3. Nominated for Region 4 were William B. Schultze, of Seattle, and George Hutchinson, of Los Angeles; and for Region 5, Walter Engels and John T. McManus, of New York.

Milwaukee was chosen as convention city for next year.

Post-War Book Symposium

Four book publishers getting together on a cooperative venture to combine in a single volume their individually published books on the post-war world. Symposium is to bear the title of 'Preface to Peace,' with Simon & Schuster contribbing Wendell L. Willkie's 'One World'; Doubleday, Herbert Hoover and Hugh Gibson's 'Problems of Lasting Peace'; Reynal & Hitchcock, Wallace's 'Price of Free World Victory,' and Columbia University Press, 'Blueprint for Peace,' by Sumner Welles.

With Book-of-the-Month Club taking the volume as a dividend offering, first printing will be 310,000.

10 Indictments of Hitler

Ten authors have written special novelettes for the A.L. Robinson-originated 'Hitler and the 10 Commandments,' which Simon & Shuster is bringing out in the early fall. With stories by Thomas Mann, Rebecca West, Franz Werfel, John Erskine, Bruno Frank, Andre Maurois, Sigrid Undset, Jules Romain, Hendrik van Loon and Louis Bromfield, all of whose respective yarns are based on one commandment each, in the order named, the book is designed to show how the Austrian paperhanger has violated all of the Commandments.

Book is being published simultaneously in six languages, English, French, Spanish, Portugues, Swedish and German. The English and French versions are being brought out in New York; Buenos Aires is issuing the Spanish and Portuguese versions, and the Swedish and German translations are being published in Stockholm. Dr. Herman Rauschning has written the introduction.

Robinson is copyright owner and editor of the book. He was formerly a prominent Berlin music publisher and representative for many of the top Tin Pan Alley companies on the Continent.

Whack O'Donnell's WAAC Stuff

Time mag (June 21) takes a poke at 'flashy, pompous N. Y. Daily News columnist John O'Donnell' for his so far unsubstantiated rumors that contraceptives and prophylactics will be furnished to members of the WAACs. Sub-headed 'O'Donnell's Foul,' the Time piece notes that O'Donnell's hatred for President Roosevelt and all his works 'sometimes leads him (O'Donnell) to flout the standards of his own profession.'

Pointing out that 'many an honest U.S. newspaperman was outraged' by the latest O'Donnell manifestation, Time recalls that O'Donnell admitted later that his last report came from the usual 'intelligent and trustworthy official.'

Meantime, John T. McManus in PM, took O'Donnell to task on a yarn in the latter's Capitol Stuff column concerning Ivy Litvinoff, wife of the Soviet Ambassador. O'Donnell, according to McManus, had reported that Mrs. Litvinoff had sat in the Warners' set during the filming of 'Mission to Moscow' and 'had exercised the powers of censorship, direction and suggested improvement over every foot of film.'

McManus cross-checked the yarn with Mrs. Litvinoff who 'is living in a breezy little apartment in the midtown sector near enough to the Daily News office so that she can spit on the place if the wind is right.' Mrs. Litvinoff said that she 'was not on the Warner set during the filming of any part of 'Mission,' that she was not a judge, censor or anything else of the film and—she isn't a Communist.'

An Okay Mistake

Sammy Schulman, INS photographer on the African war front, was referred to as being on the staff of Time and Life, which prompted Wilson Hicks of the latter publication to comment: 'I'll take him.'

Schulman's book, 'Where's Sammy,' being ghosted by Bob Considine, will be published by Random House, which also has 'The Fight for New Guinea' coming out July 6. It is by Pat Robinson, former sports writer and INS war correspondent, who has returned to the Pacific area.

Mags' Show Biz Stuff

Quite a bit of show biz stuff in the national mags currently and soon due. Florabel Muir has profiled Rochester in the Satevepost; Earl Wilson (N. Y. Post) dittoes Harry James in the July 3 Liberty; Abel Green ('Variety') embraces the entire jive field in the August Cosmopolitan, captioned 'Pied Pipers of Jive;' Darryl F. Zanuck details an 'Episode in Tunisia' in the July American Mercury; and Kyle Crichton's 'Horne Solo' in next week's Collier's gives some low-down on Lena Horne.

Coming up, in Life soon, is George Frazier's piece on the double-talkers, notably Sid Gary, the radio singer.

RH's 'War Letters'

Random House is readying for publication this summer a 'Book of War Letters' written by Yank soldiers in training camps and at overseas stations. Included in the list will be a number of letters which originally appeared in 'Variety' showing the show biz contingent in action at offshore bases.

In connection with publication, RH is awarding six prizes of $100 War Bonds to the writers or next of kin of each of the six best letters to be chosen by a board of outside judges made up of men in the Army, Navy, Marines and civilian life. Prior to publication, book will be submitted to the Office of Censor-

(Continued on page 59)

New York Theatres

9th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

6th WEEK
HUMPHREY BOGART
Raymond Massey - Alan Hale
In Warner Bros. Hit!
"ACTION IN THE NORTH ATLANTIC"
In Person
CAB CALLOWAY
And His Jumpin Jive Jubilee, Featuring His Entire Company of Entertainers—Also Humphrey Bogarts' 'Casablanca' Pal Sam
DOOLEY WILSON
How He Sings 'As Time Goes By'
B'way & 47th St. STRAND

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

The story of the plane that busted the blitz!
Samuel Goldwyn presents
Leslie HOWARD - David NIVEN
in "SPITFIRE"
RIVOLI B'way at 49th St.

RADIO CITY MUSIC HALL
THE YOUNGEST PROFESSION
March of Time "Invasion"
Spectacular Stage Productions

BETTY GRABLE
GEORGE MONTGOMERY • CESAR ROMERO
"CONEY ISLAND"
A 20TH CENTURY-FOX PICTURE in TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th ST.

On Screen
"STAGE DOOR CANTEEN"
with 48 Stars 6 Bands
Capitol
BROADWAY AT 51st STREET
In Person
Phil SPITALNY
and His All Girl Orchestra

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
Maria MONTEZ - Jon HALL - SABU
"WHITE SAVAGE"
—and—
HENRY FONDA
"OX-BOW INCIDENT"

"DIXIE"
BING CROSBY
DOROTHY LAMOUR
A Paramount Picture
IN PERSON
ANDREW SISTERS
Tim Herbert
Mitchell Ayres
And His Orchestra
Cool PARAMOUNT Times Square

LOEW'S State TIMES SQ.
Thurs., June 24
On Screen
First N. Y. Showing
"PILOT NO. 5"
Franchot TONE
Marsha HUNT
In Person
LOUIS JORDAN
& His Tympany 5
Elton BRITT
Pinky LEE

EXCITING ADS TO SELL AN EXCITING STORY OF MEN AND WOMEN WHO FIGHT ON THE HOME FRONT!
This is YATES... a red-blooded guy some fools decided was yellow!
Shake hands with RUTH...whose coveralls can't cover her woman's heart!
And here's JONESY... leader in a home front battle we must win!
Meet THE HOME FRONT HEROES WHO FIGHT WITH RIVET GUNS...WHOSE HEARTS ARE AS TRUE AS THE SHIPS THEY BUILD!
Good Luck Mr. Yates
with CLAIRE TREVOR · EDGAR BUCHANAN
JESS BARKER · TOM NEAL · ALBERT BASSERMAN
Screen Play by Lou Breslow and Adele Comandini · Directed by RAY ENRIGHT · Produced by DAVID J. CHATKIN
A COLUMBIA PICTURE
THE EXCITING HUMAN STORY OF THE GIRLS AND BOYS WHO BUILD THE SHIPS THAT CARRY THE GUNS TO THE MEN WHO ARE LICKING THE AXIS!
For ten hours a day she was only a girl in a welder's mask ... but her nights were kept for romance!
Good Luck Mr. Yates
Glorifying the home-front hero who lied to do his duty ... and the girl who wouldn't let him down!
with CLAIRE TREVOR · EDGAR BUCHANAN
Jess Barker · Tom Neal · Albert Basserman
A COLUMBIA PICTURE
Screen Play by Lou Breslow and
GLORIFYING THE AMERICAN GIRL... ON THE HOME FRONT!
She's tender—and tough! Strong—and feminine! Brave—and clinging! But call her a heroine to her face and you'll regret it!
Good Luck Mr. Yates
with CLAIRE TREVOR EDGAR BUCHANAN
Jess Barker · Tom Neal
Albert Basserman
Screen play by Lou Breslow and Adele Comandini
Directed by RAY ENRIGHT
Produced by DAVID J. CHATKIN
A COLUMBIA PICTURE
JOIN SHANGRI-LA WAR STAMP DRIVE DURING JULY!
COLUMBIA PICTURES

War Dep't Studies Actor, Writer Status of Radio Men in Uniform

Hollywood, June 22.

Pursuance of professional activities by actors and writers in uniform is being studied by the War Department following the submission of reports by all branches of the service. Definite policy covering these extra-curricular chores will be formulated and a directive issued to clear up misunderstandings that have arisen due to conflicting interpretations.

Government policy will be in line with the accepted procedure by the War Department, that of restricting competition by men in uniform with civilian livelihood.

Bob Coleson, Hollywood rep of War Department's radio division, has returned from two weeks in Washington, where he made his recommendations. Gary Breckner, sitter-inner during his absence, trekked back to the capitol.

Nets' Plans Vary On Draft Problem

Replacement schedules for the withdrawal of radio men into Selective Service has been handled on a basis of individual status by CBS and Blue, while Pacific Coast radio has lined up a Radio Selective Service Committee to determine the length of time required to train replacements according to the type of job. NBC, on the other hand, has tried a different tack, seeking to avoid a manpower disaster by training 4-F's, women and those over draft age.

CBS and Blue have prepared replacement charts as inventories of their manpower. Factors taken into consideration are (1) vulnerability of each man to the draft, (2) length of time necessary to train replacement in his job, (3) how many the net can afford to lose in each capacity and still maintain operation. These charts are submitted to Selective Service headquarters, for the board's information in drawing in orderly fashion the manpower in radio. Usual reaction of the board though is to doubt the nets and slash the time requested.

Replacement on the Coast has been mapped out in block fashion, according to the training time necessary for each job.

Adams Buys Time On Blue for Supplementary Program to Fights

Adams Hats has bought the 'tuesday night spot, 8 to 8:15 p.m., on the Blue for a series beginning September 17. Program not yet decided upon, but it will be in addition to the account's fight broadcasts.

This sponsor has been on the Blue since 1937 fathering fight broadcasts. Reason for additional broadcasts is fall-down in quality of recent fights. Account, though, will continue to broadcast fights when they find matches worth airing.

Agency is Glicksman Advtg. Co., N. Y.

Brattain, Hit By Taxi, Now Off Danger List

Joe Brattain, staff producer for the Erwin-Wasey agency, was reported Monday (21) off the danger list after undergoing several blood transfusions to counter multiple injuries suffered in an accident last Wednesday (16). He was hit by a taxi while crossing the street in front of the building where E-W is quartered. The result was seven fractured ribs and internal injuries.

Brattain has worked late and the dimout was on.

Bert Prager to F.C.&B. As Cashman's Asst.

Bert Prager, until recently radio director of Donahue & Coe, has joined the Foote, Cone & Belding agency as assistant to Ed Cashman, vice-president. He'll handle the business and talent end of the radio department.

Prager was talent buyer for Benton & Bowles before becoming radio director for D. & C.

Winchell, 'Basin St.' Each Getting Blue's 141-Station Hookup

Walter Winchell and 'The Chamber Music Society of Lower Basin Street' will each, starting July 18, broadcast over the complete Blue Network of 141 stations. On the same date the running time of 'Basin Street' will be expanded from 15 minutes to a half hour (Sunday, 9:15-9:45) and Jimmy Fidler (Arrid) will move back a quarter of an hour to 9:45 p.m. There will be no repeats for either Winchell or 'Basin Street.'

The current Winchell hookup consists of a batch of NBC stations. Under the new setup 10 of these stations, mostly in the south, will be retained on Jergens' books, but the arrangements will be strictly on a spot basis. The 10 NBC outlets will record the Winchell program while it is being broadcast over the Blue and air the disc within the next half-hour, or in the earliest convenient period. With the NBC stations included, Winchell's present hookup consists of 117 outlets.

CORWIN'S PROGRAM AT CBS STILL INDEF

Norman Corwin's next series on CBS will be decided within the next two or three weeks. Cresta Blanca wine, through the William H. Weintraub agency, has an option on a program formula for him, involving a weekly half-hour of various different kinds of shows. It would be called 'Studio One' and probably include repeats of standout dramatic shows of the past.

If the wine account fails to pick up its option, CBS intends having Corwin produce an untitled series on a United Nations theme. It's tentatively slated to start late in July, in the 9:30-10 spot Tuesday nights. It would originate on the Coast, using a permanent name player. Ranald MacDougall, who just wound up a stint writing 'The Man Behind the Gun,' would script the new series, in that case not returning to 'Gun.' MacDougall left Monday night (21) for a three-week vacation in Maine, then goes to the Coast.

Davidson Taylor, CBS assistant director of broadcasts, leaves this weekend for the Coast for preliminary huddles with Corwin and on other matters for the network.

Jr. Sleuth Replacing MBS' 'Highway Patrol'

Mutual will replace 'Highway Patrol' July 5 with a new series, 'Chick Carter, Boy Detective.' The program will be exploited as a junior edition of the network's weekly 'Nick Carter' half-hour. The title characters of the two scripts will visit each other's program.

'Chick Carter' will do five quarter-hours a week, with Ed Gruskin and Walter Gibson as scripters, and with Fritz Blocki probably directing.

LEWIS, PALEY HUDDLE

But No Deal Set for OWI-Resignee to Return to CBS

William B. Lewis, who recently resigned as deputy director of the Office of War Information, spent last Friday afternoon (18) in conference with William S. Paley, CBS prez.

It was said at Columbia Monday (21) that no conclusion had been reached with Lewis and that Lewis, anyway, had several offers, outside of CBS, to consider.

Lewis was director of broadcasts at CBS before going to OWI.

Martin's Band Wagon

Hollywood, June 22.

Fitch Band Wagon summer series goes to Freddy Martin, with guest composers to climb aboard for a helping of 'then-I-wrote.' First booking goes to Jimmy McHugh.

Tom Reddy comes to the Coast from WHO, Des Moines, to m. c. the musical seshes. Last five minutes of the program will be devoted to news bulletins read by Alex Dreier.

SAMMY KAYE

Speaks of the emergence of the bandleader as a radio personality

in the

VARIETY

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'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 7

Vick Schedules Record $1,500,000 For '43-44 Spot

Vick Chemical Co. plans to spend $1,500,000 in spot broadcasting during its 1943-44 season. If the account holds to its present plans, the amount will be the largest that it has ever spent in that field. The orders will be placed at the end of July and the starting date for most of the schedules will be Sept. 7.

Chester Slaybough is being brought into Morse International, agency on Vick, to handle the placing of this business. Slaybough takes over July 6. He comes from the time-buying staff of B.B.D. & O.

Another one of Vick's present plans is to buy as many established locally-produced programs and news periods as possible and fill in with night and daytime chainbreak announcements. The chainbreak angle would be an innovation for Vick.

Ted Collins Moves Into Big Grid League With Hub Team Franchise

Ted Collins was granted a franchise this week by the National Football League to operate a pro team in Boston. The deal was closed by William A. Shea, Collins' lawyer and partner when the latter owned the Long Island Indians grid team in 1941. Collins posted a $25,000 certified check Friday (18) in his bid for the franchise. Kate Smith has nothing to do with this venture, with Collins acting strictly in his own interest.

He will be the first to operate a league team in Boston since George Marshall transferred his club from there to Washington following the 1936 season. Collins' outfit will see action in 1944 and will be coached by Vern Lewellen, coach of the Long Island Indians when it was operated by the Collins-Shea combination.

Bob Wolfe's Title

Dwight Mills, executive v.p. of the Kenyon & Eckhardt agency, has named Bob Wolfe as assistant director of the radio department.

The department has had no director by title since Joseph Stauffer resigned to take a teaching post at West Point.

Servicemen-Actors on the Downbeat

By

CARROLL CARROLL

Analyzes the probabilities of a marked recession in the use of uniformed men by programs in 1943-44

in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

Special Edition to Be Published July 7

OWI to Set Up 'Priority Guide' For Radio Time to Gov't, Defense Agencies

Philadelphia, June 22.

The Philadelphia Regional Office of War Information last week sent questionnaires to all Government and semi-official agencies seeking info which will establish their 'essentialness' to the war effort in order to work out a 'priority guide' for the allocation of radio time. The questionnaire went to Army, Navy, Marine recruiting offices, War Manpower Commission, OPA, Red Cross, Civilian Defense units, Salvage committees, Victory Garden groups and the like.

This is the first time that such a survey has been made. On the basis of the returns, OWI will issue a monthly priority guide for the guidance of radio stations. Programs are graded (a) essential; (b) important, and (c) useful, in their relationship to the war effort, and the OWI suggests that time be allotted on that basis.

The questionnaire seeks the answers to the following questions:

(1) Importance in terms of winning the war.

(2) Degree of effort required to do the job. (The amount of public resistance, inertia or ignorance that must be overcome).

(3) What groups and proportion of district population that must be reached (housewives, farmers, 'teenage boys, etc.).

(4) The amount of support already given the campaign.

(5) Urgency of the campaign (whether it must start immediately).

WTOP, D. C., Strike Goes To WLB After Station Is Off Air Five Hours

Washington, June 22.

Everything is ticking smoothly again at WTOP, Washington outlet for CBS, following a strike Saturday (19) which kept the station off the air for five hours. Station's 21 engineers walked out at noon because of a dispute for overtime pay for two supervising technicians. Strike caught Carl J. Burkland, WTOP manager, completely by surprise.

The station's management and the technical people sat down to negotiate shortly after 2 p.m. and reached an agreement to take the case to the War Labor Board. Operations were resumed at 4:59 p.m.

The dispute arose over a clause in the contract, signed Nov. 1 last and approved by WLB May 5. The management understood that the supervisory technicians were not included in the portion providing time and one-half for overtime. The technicians said the supervisors were included.

WOR'S DRISCOLL WILL RECORD ALLIED INVASION

Dave Driscoll, director of the news division of WOR, will leave for North Africa within the next five weeks to make a series of recordings of actual war front scenes, particularly of the invasion, if it should come from that war area. This will be the first attempt to broadcast actual battles, and Driscoll will make no attempt to act as commentator or interpreter.

Recordings will be flown back to this country for broadcast. If the news is particularly crucial, it will be broadcast from the nearest available Allied transmitter.

Portable equipment will be used that can be operated by batteries in an airplane, tank, or jeep.

Gordon to Compton As P. M. Show Supervisor

John Gordon, formerly with Needham, Louis & Brorby, has joined the Compton agency radio department as supervisor of evening programs. The job parallels that of Corlis Wilbur, supervisor of daytime shows. Storrs Haynes is program and production director of the agency.

James N. Manilla, formerly with the General Electric FM station in Schenectady, N. Y., has joined the Compton agency as a program supervisor.

Madeleine Carroll Plans 7-Wk. Rest From 'Rains'

When Madeleine Carroll concludes her reading of 'The Rains Came,' probably the end of next week, she'll take a seven-week vacation from the CBS afternoon sustainer. Her intention is to spend the time with her husband, Stirling Haydon, who expects to be assigned to overseas duty soon with the Marines.

An unselected substitute will continue the series during Miss Carroll's absence.

Sailors Slug Wright

Wynn Wright, NBC's eastern program manager, is one of the latest victim's of New York City's reign of muggings.

Leaving his office after working late Tuesday (15) Wright missed his train for Connecticut and headed for a hotel on Lexington Avenue. At the corner of 49th street three sailors set upon him. One used brass knuckles and Wright suffered a head injury.

HANNON SUBS FOR JESTERS

With the Jesters due to go to the Coast next week for a Paramount picture commitment, Bob Hannon will fill in on the R. & H. beer program with Diane Courtney, Tuesday and Thursday nights on WJZ, New York.

Vocal trio is due back in three weeks.

Threat to OWI Alarms Radio

Washington, June 22.

The networks and some of the independent stations are reported alarmed over the possible disappearance of the domestic radio bureau of the Office of War Information. The industry fears that the Federal Communications Commission may take over the job of coordinating Government radio activities.

To forestall such action, leading broadcasters are reported preparing a plea to induce Congress to reconsider its action (eliminating the domestic branch appropriation of $5,500,000). They are already passing the word on to their senators and representatives to reinstate the appropriation.

Newspapermen covering the War Agencies issued a statement Monday (21) urging the Senate to save the OWI news bureau, and asserting that 'a more vigorous, not a dead, OWI is needed.' A number of publishers and wire services throughout the country are also expected to pull for the OWI.

William S. Paley, Mark Woods and Miller McClintock, president of CBS, the Blue and Mutual networks, respectively, also appealed to the Senate to undo the House's action.

THEATRE, DRUG CHAINS IN JOINT RADIO TIEUP

Kansas City, June 22

The Newman Theatre (films) and the Crown Drug chain have jointly bought time on KCMO for the exploitation of 12 pictures in Paramount's 1943-44 lineup. The schedule for the two-way plug entails 21 announcements weekly during the two-week run of each of the 12 films. It's the first promotional tieup of its kind locally.

KCMO will be mentioned in all theatre trailers used in publicizing the promotional alliance.

Ed East Heads New Sustainer on Blue Net

Ed East will head a new sustainer that the Blue Network will unveil in the 2:30-3 p.m. slot for a five-times-week airing June 28.

The series will be tagged 'Ladies Be Seated.'

Kemper's Pinchhit

Charlie Kemper, comic, will be part of the Fred Brady show which will pinchhit for Bob Burns (Lifebuoy-NBC) during the latter's 13-week layoff, starting July 8.

Ruthrauff & Ryan is the agency.

WAR SHORTENS LONG PLUGS

Fly Blames '2 Nets' for Pressure Attack on FCC; Threatens Probe

Washington, June 22.

A legislative investigation of a 'pressure campaign' by radio interests seeking to discredit the Supreme Court network decision was hinted Monday (21) by James L. Fly, chairman of the Federal Communications Commission, at his press conference. Fly named the 'two big networks' and said they were using the National Association of Broadcasters in this smear campaign.

'The network rules,' he said, 'are working splendidly, according to reports. Individual stations and some networks seemed pleased. But the two big networks, of course, are not happy. I think even they will come around to seeing that the rules aren't as bad as they paint them.

'I regret to report, 'Fly continued,' that they are heading up a campaign of political pressure. Utilizing every available facility of the NAB for their campaign. Eventually all of this will come out in the open. Recently, inspired editorials have been sent out in unidentifiable envelopes to stations to the effect, that for some strange reasons, the policy of allowing these stations the privilege of selecting their own programs, is an infringement on freedom of speech.'

Fly then reminded the newsmen of the Black Senatorial Investigating Committee, which several years ago uncovered an inspired telegram campaign launched by the public utilities companies against the Security and Exchange Commission's holding company regulations. He added that this current campaign will also be uncovered.

The FCC chief refused any comment on his recent appearance before the House (Cox) Committee investigating the Commission. In response to a question, he said the FCC could take no direct part in the Petrillo conciliation proceedings, but

(Continued on page 46)

'Mayor' Will Be Minus Jive Unless AFM Eases Pay Demand for Tooters

Hollywood, June 22.

Summer session of Lionel Barrymore's 'Mayor of the Town,' beginning July 7, will be without music unless the American Federation of Musicians relaxes its demands on Ruthrauff & Ryan, the agency placing the show, to hypo the budget. The union demands the equivalent pay of nine men if an organ or any other kind of instrument is used on the stanza.

Present plans are to forego music and use some other device to bridge the missing musical passage.

MARCIN MAY LEASE 'CRIME DR.' TO BIOW

Max Marcin's latest idea about his 'Crime Doctor' program is to lease it to the Biow agency, which would continue it Sunday nights on CBS for Philip Morris. The scripter has previously talked about yanking the series off the air to give him time to work on a legit play he has in mind.

With Marcin currently in Mexico City on vacation, meanwhile writing the stanza from there, 'Crime Doctor' is on a week-to-week basis. However, Ray Block's contract as musical director stipulates that he must get four-week notice, which has not been given.

If Marcin were to lease the show to Biow, the agency would probably move origination to the Coast, where its production director, Carl Kuhl, is located. Latter arrived in New York this week for confabs.

Strictly Seasonal

Paul Kesten, CBS general manager, left Friday (18) for a three-week vacation.

This time it was not prompted by overwork or poor health, but just a seasonal urge.

The Agency Looks at Gag Men

By

ROBERT T. COLWELL

Vice-President

J. Walter Thompson Co.

Will Be a Feature in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 7

Vallee Leaving Sealtest; Spot To Haley or Powell

Hollywood, June 22.

Rudy Valee leaves the Sealtest show either July 1 or 8 to complete his advance training in the Coast Guard, with duty possibly extended to other areas. Joan Davis, comedienne on the program, takes over 'the village store,' and scripters will have her picking out a helper from the several 'applicants' booked for guest shots.

Jack Haley, committed to the show for six guest appearances, may eventually inherit the Vallee spot, although no definite decision will be made by James McFadden, radio director of McKee & Albright agency, until after the trial period.

Also under consideration is Dick Powell, whose deal with Campana is reported to have developed a chill. Dennis Day has the guest date July 8.

KELSEY WITH 'SEXES'

John Kelsey is the new assistant producer on 'Battle of the Sexes' and 'March of Time' for Young & Rubicam.

Kelsey moves over from WMCA.

NO REFORM; JUST LACK OF GOODS

The war has produced an improved trend in radio in that it has inadvertently brought a gradual shortening of commercial lengths, according to radio network and program agency executives. The lack of goods to sell, the turn to institutional, keeping-the-name-before-the public attitude has shortened many a sales talk.

Asked if this might educate sponsors in new habits, and thus result in a permanent improvement, some executives gave a doubtful answer. One pointed out that since Alfred Lasker introduced his 'reason why' theory of advertising, in contrast to the slogan type of selling, that many advertising men are convinced that lengthy advertisements sell more goods than short, to-the-point copy. Thus, he said, sponsors wil not be permanent converts, but will go back to the long advertising spiel when the war is over.

One flaw in this logic, it was pointed out by another executive, is that while lengthy ads in black and white may have proved profitable, the advertiser does not take into consideration nuisance value in radio. A person doesn't have to continue reading a printed ad, but if he wants to tune out a too-lengthy spiel on the dial, off goes the whole program, and perhaps that network for several hours or an entire evening.

GRACIE FIELDS TO MOVE TO MUTUAL IN FALL

Pall Mall (American Cigaret & Cigar Co.) will assign Gracie Fields to Mutual when she returns to her broadcasting stint in the fall. Her period on Mutual (9:15-9:30) will be an hour earlier than it has been on the Blue Network. Miss Fields winds up on the Blue July 9 and shortly afterwards departs for a summer's stay in England. The time billings involved, if figured on a 52-week basis, amounts to $700,000.

Signing of the contract was held up several days while Mutual sought to induce WGN, Chicago, to clear the spot. Ruthrauff & Ryan, agency on Pall Mall, had made the deal contingent upon the network's producing WOR, New York, and WGN as part of the hookup. WGN had to move Bond Clothes and WOR, Feigenspan Brewing Co., each across-the-board customers.

Irna Phillips May Go With Thompson At 15G Yearly to Crash P.M. Radio

Cross-Country Tour

By

RALPH EDWARDS

Chronicles the Bond-Selling jaunt by the "Truth and Consequences" program, with timely hints to other producers interested in loaning their shows to the Government.

A Feature in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

Special Edition to Be Published July 7

Whiteman Likely Choice for Ford's Tri-Wkly. on Blue

Following the exit of Earl Godwin next month, the Ford Motor Co. will retain the Monday, Wednesday, Friday and Saturday 8 to 8:15 p.m. periods on the Blue Network and add Sunday half-hour (8-8:30 p.m.). The Godwin news series occupied the 8-8:15 slot every day of the week. Paul Whiteman will likely have the Monday, Wednesday and Friday assignment. Ford will have a program coming out of Detroit Saturdays, while the Sunday segment will be devoted to a program of musical comedy and light opera music, with the cast consisting of Josephine Huston, Wilbur Evans and Josef Stopak, conductor.

Whiteman, who does a Sunday stanza for Chase & Sanborn on NBC Sundays, was auditioned to Ford Monday night (21). The Huston-Evans-Stopak combination has been sustaining for the Blue Sunday matinees for several months.

Irna Phillips, one of the top money-makers among the creators and writers of daytime serials, has under consideration a proposition to join the Hollywood office of the J. Walter Thompson agency as a staff scriptist in the fall. Miss Phillips, according to intimates, will probably confirm the Thompson offer at the end of this week. Her decision to accept the agency connection and dispose of her Chicago home will be actuated by two reasons: (1) An urge, which she has frequently expressed, to get into the nighttime phase of radio and (2) a desire to establish a home for her adopted son and daughter in California.

Miss Phillips has two daytime serials, 'Road of Life' (Procter & Gamble) and 'Lonely Women' (General Mills) currently running on CBS. Although her deal with Thompson would allow her to continue with both contracts, Miss Phillips may decide to either sell or farm out the rights to the two operas.

During her writing career Miss Phillips has authored more daytime serials and grossed more money than any other person in the same field. Around three years ago, she had four sponsored serials going at one time on the networks, with each of these netting her around $500 a week, or an annual gross of approximately $200,000 on the quartet.

Part of her Thompson assignment would be the adaptation of the scripts on the 'Lux Theatre' series (CBS). The move would entail a considerable monetary sacrifice, since the salary proposed by Thompson is $15,000 a year. Miss Phillips has told friends that what she was primarily interested in was not the money to be derived from such an agency connection, but the opportunity to get away from her exclusive association with daytime serials and to learn the business of nighttime radio.

Owens-Illinois Moving Program West to Satisfy Fletcher Wiley's Yen

Fletcher Wiley will be able to remain with the Owens-Illinois daily series on CBS and at the same time satisfy his yearning for his ranch on the Coast. The account and the agency, D'Arcy, are slated to decide at a meeting today (Wednesday) the date of the migration. It will be somewhere within three weeks.

Wiley had expressed himself as unhappy over having to remain in New York and indicated that he would quit the program unless the series were moved to the Coast. According to the agency, Wiley's contract stipulated that the program was to originate from the east for the first 13 weeks, but Wiley of late has been urging that the switch be made before then. The series went on the air May 10.

In addition to wanting to get back to his interests on the Coast, which includes his 'Housewives' Protective League,' Wiley has been harboring a grievance over the series itself. He has felt that he has been prevented from doing the sort of stuff on which he had built his reputation as a daytime personality.

Bob Shayon Will Sub For Ailing Wm. Spier

Robert Louis Shayon planed Monday (21) to the Coast to substitute for William Spier on the latter's CBS shows originatign there. Spier is recovering from a heart attack.

Shayon will probably be gone about four weeks.

'Miss Duffy' Wanted

Ed Gardner, of 'Duffy's Tavern,' is auditioning for a new Miss Duffy.

The present Miss Duffy is Shirley Booth, the former Mrs. Gardner, who is sticking in 'Tomorrow the World,' legiter at Barrymore, N. Y., and not moving with the program to the Coast.

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Radio Talent

REVIEW AND PREVIEW

1943-44 Radio Season

Publication Date

JULY 7

Advertising Forms Close July 2

New Argentine Gov't Shutters Station, Warns Others; Prohibits Use of Slang

Buenos Aires, June 22.

The heavy hand of the Ramirez military government censorship here has to date resulted in the shuttering of one station and stern warnings to three major networks. Radio Mitre, the number two outlet of the Primera Cadena Argentina De Broadcastings web, owned by Jaime Yankelvich, was closed Monday (14) by Major Carlos H. Farias, army supervisor De Radio Communicacions and Licenses.

Farias charged that Mitre management concealed the information that persons other than those to whom broadcasting licenses had been granted were operating the station.

All stations have been told that, effective immediately, everything slated for broadcasting must be approved in advance, and no last-minute changes will be permitted. A board of five has been set up, including two musical experts and one each in history, literature and languages who will pass on all programs, including news broadcasts. The board will give its okay or rejection within 15 days.

The government is particularly intent on cleaning up the literary standards of local radio, and Saturday (12) it issued a long series of slang expressions to be banned from the air. Continued use of such words, it warned the stations, will result in severe penalties. Following publication of this list, Nine Marshall, one of Argentina's top commediennes was forced to drop her character, 'Catita' in the Monday evening Martini Vermouth show via Splendid.

Audience participation shows have also taken it on the chin, and battle scenes, whistle and bugle calls, in fact any device considered 'over-sensational' has been banned. The stations have been advised to be ready to accept announcements at any time originating from the state radio. During the past few nights the 8:30 evening spot has been turned over to the government for long talks on the need for improving the cultural standards of radio, since 'radio's educational value is more important than that of schools.'

New Radio Rules

New radio rules governing commercial broadcasting pay little attention to the democracies versus dictatorships, but concentrate more on abuses in commercials and in standard of programming.

General circular issued by Major Carlos Humberto Farias, who is military 'interventor' of the Department of Radio Communications, warned stations with such force that leading broadcasters subsequently held a quick conference at the home office of Argentores, local authors society, and voted to send a delegation immediately to put on record the fact that while willing to cooperate, existing contracts might make it difficult to put all regulations into force at once.

Not known if military government will accept excuses, but already radio broadcasters are beginning to mumble about 'trend toward dictatorship in entertainment.' One argument they expect to advance is that comedy shows which admittedly are sometimes not up to academy standards do have morale-building value.

New government decree completely rules out slang, stating specifically stations must avoid the use of idioms that bastardize the language and especially all that have any relation to low comedy, involving low imitations of other languages, equivocal situations and a discordant voice, etc., all of which are admittedly all too common on local radio.

Decree also sharply rebukes broadcasters over the way they've been handling previous rules about limiting commercial spiels between musical numbers to 100 words. Majority of local stations get in as many as 15 products in the hundred words, announcer sometimes rattling off ads for liver ailments, perfumes, cooking oils, headache panaceas, etc., without change of tone. Other stations bring in all sorts of screamers to 'dramatize' the sales message, and these are so jarring to the ear that they're almost impossible to describe.

MUTUAL, MEXICAN WEB SIGN RECIPROCAL DEAL

Mutual and Radio Mil, a Mexican web of 36 stations with the 10,000 watt XEOY, Mexico City, as its key outlet, last week signed an agreement for a regular exchange of programs. Engineers are now working out arrangements to setup long line and shortwave connections. Radio Mil's DX outlet is XEIO, Mexico City.

Both Miller McClintock, Mutual prexy, and Antonio Rojas Villalba, v.p. of Radio Mil, averred that this move prompted by a desire to cement cultural and commercial relations between Mexico and the U. S., will result in American audiences hearing authentic Mexican shows and increase Mexico's appreciation of U. S. programs.

Kennon Jewett, formerly with the J. Walter Thompson Co., has joined the copy staff of the William H. Weintraub agency in an executive capacity.

Grabs at Opportunity

Montreal, June 22.

Any doubt as to frugality of Dr. J. S. Thomson, Canadian Broadcasting Corp. g.m., was set at rest Friday (18) in discussion by Parliamentary Radio Committee on remuneration by BBC of commentators. Member of committee said he had been offered one guinea ($5) a minute for a broadcast but that he hadn't taken it.

'I was offered it and I took it,' said Dr. Thomson.

NAB Cites Newspapers' Fear of Radio's Special Retail Promotion Plan

Washington, June 22.

NAB is seeking to get full cooperation from broadcast stations for a survey being made in connection with its retail promotion plan by a special bulletin, in which it points out that the newspaper publishers are becoming aroused and worried over the plan.

The bulletin quotes an editorial from Editor and Publisher, warning that 'a new and formidable threat to revenues has appeared in the plan of about 300 radio stations to promote the sale of time to retail stores'. Lengthy editorial quotes statistics and reminds that a new committee of newspaper advertising executives has been set up to fight the menace.

'That,' says NAB, 'should give you some idea of the importance which the leading newspaper trade journal and leading newspaper advertising executives attach to the retail promotion plan, which is now in full production.

Aussie Nix on RKO's Radio Trailers For 'Hitler's Children'

Sydney, June 22.

Australian commercial radio stations have refused the air to dialog taken from trailers on 'Hitler's Children,' RKO picture. All material was okayed by local censors, but commercial stations' own censor declined to accept RKO's big radio buildup planned prior to the film's preem here on Hoyts circuit.

No reason was given for the ban, but the belief held here is that certain church-controlled commercials did not want to offend their members with stark dialog. The banning may cause picture circuits and distributors to duck future film advertising on the airwaves.

B. A. Gets 1st Direct Radio Hookup With Spain

Buenos Aires, June 15.

First direct Madrid-Buenos Aires radio tieup got under way last week when Radio Rivadavia, LS 5, began nightly 8:30 news show from Radio Aranjuez of Madrid. Broadcast represents first direct Franco propaganda to be carried locally, although number of stations have previously run good many special shows stressing 'hispanidad' ties between 'mother country Spain' and 'her children in the new world.'

Broadcast is sponsored by Prensa Mundial, directed by Juan Bautista Ramos, leading Falangist spokesman in Latin America. It represents part of the increased Spanish propaganda here, which has felt itself particularly in entertainment field, including legitimate theatre, night clubs and films.

WLW delivers 43.3% OF ALL afternoon LISTENING*

in 32 Cities of Its Primary Area, and in 218 Rural Communities Around Them

This dominance is in a market whose 12 million people buy more drug and grocery products than are sold in New York's five boroughs and the City of Chicago combined.

*A weighted average figure, based on Hooper Mid-Winter WLW area rating, 1943, which does not represent the size of our audience in any one city or rural area. Remainder of audience is divided among 53 other stations identified by call letters in the Hooper report.

43.3% OF ALL AFTERNOON LISTENING IN

ADRIAN, MICH.
ANDERSON, IND.
BLOOMINGTON, IND.
CHARLESTON, W. VA.
CINCINNATI, OHIO
COLDWATER, MICH.
COLUMBUS, OHIO
DAYTON, OHIO
FINDLAY, OHIO
FT. WAYNE, IND.
FOSTORIA, OHIO
HILLSDALE, MICH.
HUNTINGTON, W. VA.
INDIANAPOLIS, IND.
IRONTON, OHIO
ASHLAND, KY.
KOKOMO, IND.
LANCASTER, OHIO
LEXINGTON, KY.
LIMA, OHIO
MANSFIELD, OHIO
MARION, IND.
MARION, OHIO
MONTPELIER, OHIO
MUNCIE, IND.
NEWARK, OHIO
PARKERSBURG, W. VA.
PORTSMOUTH, OHIO
RICHMOND, IND.
SPRINGFIELD, OHIO
TERRE HAUTE, IND.
TIFFIN, OHIO
ZANESVILLE, OHIO

—Plus 218 RURAL COMMUNITIES AROUND THEM

WLW
THE NATION'S MOST MERCHANDISEABLE STATION
DIVISION OF THE CROSLEY CORPORATION

BEER WITH PROGRAMS OKAY

Inside Stuff—Radio

One of the largest coincidental surveys ever made, including what is claimed to be the first coincidental telephone survey incorporating calls to rural farm listeners, is the basis for figures being released by WLW, Cincinnati, on its listening audience. A total of 337,689 coincidental telephone calls, including 49,810 rural calls, are represented in the report, according to Robert E. Dunville, assistant general manager of Crosley's broadcasting division. These calls were made in 32 cities of WLW's primary area, including Cincinnati, Columbus and Dayton, O., and Indianapolis, Ind., and in 28 rural communities around them.

Tying in with trade paper ads on the report, the WLW promotion department is sending mailing pieces on it to 3,000 advertisers and agencies.

In the WLW market, says the mailing pieces, WLW delivers 51.2 percent of all nighttime listening, 43.7 percent of afternoon and 37.9 percent of morning listening, the percentages being based on the Hooper midwinter WLW area rating, 1943. Remainder of the audience is divided among 53 other stations, according to the Hooper report.

On behalf of Columbia, for which he's news and special events head, Paul White last week wrote a protest to 'clarify' part of the Code of Ethical Practice recently adopted by the Assn. of Radio News Analysts. Communication noted that network news desks should be excepted from a paragraph of the code stating, 'The association opposes all censorship of broadcast material except in so far as duly required by governmental authorities in the interest of public safety during a national emergency.'

Letter was addressed to H. V. Kaltenborn, chairman of the committee which drafted the code, and it mentioned that the latter had admitted in a telephone conversation with the writer that the code committee had not intended to condemn editing by network news desks. Situation assumed added interest from the fact that Kaltenborn, formerly a CBS commentator, was understood to have been partly influenced to switch to NBC by the increased editorial freedom promised him at the latter network.

The Office of War Information, in a letter to networks and stations last week, asked that commentators and program writers try to refrain from the use of the word 'yellow' as a term of opprobrium.

'The use of the word,' stated the memo, 'tends to play into the hands of Japanese propaganda strategy and there can be no doubt that it seriously offends our Chinese allies.'

Total of 124 hours and 48 minutes of Blue time was devoted to the war effort during May, an increase of 74% over May, '42, when figure was 71 hours and 43 minutes. A breakdown reveals that sustaining time accounted for 95 hours and 55 minutes, and sponsored time, 28 hours, 53 minutes. WJZ's war effort offering for May totaled six hours and 33 minutes.

BUT SPOT DIN DRAWS SQUAWKS

Aside from letter-writing campaigns cued by local dry organizations, beer advertising on the air has of late been a target of relatively minor complaint, according to a test survey conducted by the Brewing Industry Foundation. Hugh McKay, public relations head of the Foundation, in commenting on the findings last week, declared that the legit kicks swell in number and intensity whenever a local brewer uses a daily barrage of spot announcements instead of resorting to the medium of a program of his own.

Listeners, said McKay, rarely take issue with the sales copy, but they do object to a successive din of beer reminders.

McKay explained that his preliminary survey was confined, through the questionnaire method, to 100 stations and that he proposes to mail a somewhat revised questionnaire shortly to another 100 outlets. The purpose of his probe was to find out whether the squawks about beer advertising on the air in local communities has been on the upbeat or downtrend. Among the Foundation's services is to counsel brewers on advertising usages and keep them acquainted with listener-reader reactions to sales copy.

Occasionally, said McKay, dry leaders get Sunday school children to write letters to radio stations protesting against beer advertising, but the legit complaint, he disclosed, is rarely inspired by a brewer-bankrolled program. The inference drawn by McKay is that the program device accords the suds distributor a decided edge when it comes to bidding for public acceptance.

U. Puts Special Courses on Air To Sidestep Teacher Scarcity

Norman, Okla., June 22.

There's always a new wrinkle. The latest is a novel method by which students can bone up for exams. It involves the use of radio and is offered by the University of Oklahoma, no less.

Of course, there's an angle. In this case it's the fact that the college is trying to help solve a teacher shortage. Therefore, the University station, WNAD, is airing a series of lecture courses over the air, for persons preparing to take the state exams for Emergency Teachers' Certificates. Regular studes of the college may listen to the talks, too, but it isn't intended for them unless they're taking the teacher exams.

Any high school graduates at least 18 years old can take the exams, which will be held July 1-2. The radio lectures, given by members of the Oklahoma faculty, started May 31 and continue through June 30. Each lecture is a 30-minute program and the subjects include geography, physiology and hygiene, English grammar, Oklahoma history, Federal government, agriculture and American history.

For the first two weeks, two courses were offered at different hours the odd weekdays and a third course was aired the even days. For the final two weeks, two courses are being offered at different times both the odd and even weekdays. Listeners to the lectures may write to the station for supplementary material.

Can't Please Everybody

As part of its exploitation of the 'Nero Wolfe' series, which it debuts on the Blue Network July 5 in behalf of J. B. Williams Shaving Cream, J. Walter Thompson last week asked Rex Stout whether he would cut off his beard so before-and-after pictures could be taken.

Stout, creator of the 'Wolfe' character, reported back the next day that the removal of his diminutive beaver would be okay with him, but that his wife strenuously objected to the idea.

NBC Distribs Series On Net's Personalities

NBC is distributing among its affiliated stations the sample script of a 15-program series devoted to plugging the network's programs and personalities. The scripts will be gossipy in format and the affiliate may use them for sustaining purposes, or tie them up with a spot account.

Carl Jampel, of NBC's press staff, will prepare the weekly series.

The TEXAS RANGERS now

Selling Coffee ON WROL KNOXVILLE

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

NAB PUBLIC RELATIONS GROUP IN CHI CONFAB

Washington, June 22.

NAB public relations committee will meet tomorrow (23) and Thursday at the Palmer House, Chicago, with four sessions scheduled, it was announced here.

Highlight tomorrow will be a luncheon address by James W. Irwin, assistant to the president of Monsanto Chemical Co., on public relations of the broadcasting industry. Chicago radio station managers will be luncheon guests. Business sessions will be devoted to general polic on Wednesday; and to the Supreme Court network case and internal organizational matters on Thursday.

Public relations committee consists of Edgar Bill, WMBD, Peoria; Lawrence W. McDowell, KFOX, Long Beach, Calif.; Craig Lawrence, KSO, Des Moines; Kern Tips, KPRC, Houston, Texas; John F. Patt, WGAR, Cleveland; Leslie W. Joy, KYW, Philadelphia; Edgar H. Twamley, WBEN, Buffalo; Frank M. Russell, NBC; Dr. Frank Stanton, CBS; and Willard Egolf, of NAB. Neville Miller, NAB president, and Walt Dennis, NAB news bureau chief, will also attend.

Buff Shakeup Follows Herb Rice's Resignation

Buffalo, June 22.

Departure of Herbert C. Rice, for 14 years program director of Buffalo Broadcasting Corp. (WGR-WKBW), has caused wholesale staff changes and shifting of titles, with Karl B. Hoffman named business manager of the program department. Hoffman formerly was technical director.

James Tranter, who divided time as director of WBEN dramatics here and as freelance radio actor in New York, has joined the dramatic direction staff. Tranter is just out of the Army via the over-age route.

Ralph Hubbell, sportcaster, also will be assistant program manager, and Robert J. Strigl has been named production director. David Cheskin, who has been leading studio orchestra, gets title of musical director. Other directorial appointments are: Robert E. Smith, vocal department; Lillian Kirk, women's features and educational broadcasts; Roland D. Roley, agricultural broadcasts.

★ Worcester TOP CITY

$396 per family food expenditures '42

A MUST Market in MASSACHUSETTS

WTAG WORCESTER

WE REPEAT
-QUITE HAPPILY-
THAT WOR COVERS
16 OF AMERICA'S
MOST WAR-ACTIVE
INDUSTRIAL CITIES OF
MORE THAN 100,000
PEOPLE EACH★

★ *Cities in which the buying power of the people has increased 19% over that for the same period in 1941!*

WOR—*THAT POWER-FULL STATION*

HILDEGARDE
With Bob Grant orch, Radcliffe Hall
Writer: Hobart Donovan
Director: Parker Bibbs
Quiz, Songs, Music
RALEIGH CIGARETS
Tues., 10:30 p.m.; 30 Mins.
WEAF-NBC: New York
(B. B. D. & O.)

The summer replacement show for Red Skelton will be an even more creditable package once Hildegarde gets over her premiere tautness and, what's more, as soon as she's endowed with a more compact script. It's a long hop from chanteuseing in the lush saloons to peddling Raleighs over the kilocycles, but the nitery star has bridged the gap rather creditably.

Quiz shows are elastic in their opportunities for the quizmaster or mistress, and Hildegarde, ever in command of her customers—class or mass—evidences she'll be as expert a femmecee as she is a merchandizer of personality songalogs. The future tense is used advisably now for, while the opening show last Tuesday was adequate, it's patent that the star will have to take advantage of the improvements that must yet come.

The Ripley in this particular show is that the Q. and A.'s were rather tough. Unlike the classic George Jessel crack—'Nowadays they ask you your name on the radio, and for that you get $64, that is if you can guess your own name correctly'—in this particular case the 'Beat the Band' pattern was rather above the I. Q. of even a songplugger fresh out of Lindy's, who usually is hep to plug songs.

Bob Grant is the band, and he does an expert job both in his seasoned accomp for Hildegarde—they've been working jointly now for several seasons—and in his general musical interpretations. Apart from his 'Oklahoma' medley and 'What's the Good Word Mr. Bluebird,' the Hildegarde quiz was interspersed by a Dixie-drawling cigaret girl for the commercial plugs; plus a topical Army-appeal slice of copy focusing attention on Raleighs as a popularity brand of the future. Radcliffe Hall, the announcer, seemed a bit affected by the premiere also, and that went also for the control room. Instead of that usual fanfare and 'lift,' which generally adds to renditions such as Hildegarde's 'Let's Get Lost,' in this case there was a marked letdown. It wasn't expert radio showmanship and production, and it didn't make for that necessary zing.

Despite the tough questions only 'Don't Get Around Much Anymore' was a missout, and this calls for a $50 loss; otherwise it's $25 to the bandmen; plus the usual cartons of Raleighs. 'Day Is Done' and 'Johnny Zero,' while not too easy, were not as tough as this one or 'Dinah,' for instance (but guessed correctly).

Show otherwise started off well with 'Sing, Everybody Sing,' then permitted Hildegarde to indulge in some informal chatter, in which she's a past mistress, under proper auspices—excepting that in radio it must be scripted, not ad libbed—and reprised her trademarked 'Darling, Je Vous Aime Beaucoup' for the signature. Withal a good bow-in.

Abel.

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

GEORGE HICKS
News
Sustaining
10 Mins.; Tues., 7:05-7:15 p.m.
WJZ-Blue, New York

Apart from one angle, this new sustainer is just another broadcast from 'somewhere in Britain.' Where other foreign correspondents have dealt mostly in straight news, description of a local scene or a brief impersonal interview, Hicks stresses the specific personal and human touches.

Opening shot started out with a headline resume of latest news bulletins. Then Hicks told the story of the British Army Pioneer Corps, the British unit of those unfit for full military service. Followed the personal stories of some of these men, including an interview with a Corporal of the Pioneers, a German refugee.

Asked if he preferred not to see service on the Continent, knowing that capture meant immediate execution, perhaps torture, the Corporal answered that anyone who had ever lived under the Hitler regime appreciated what 'fighting for freedom' meant, and there weren't any risks in comparison.

'VICTORY TIME'
With Bob Evans, Alan Keys, Willard, Jack Stern
Director and Writer: Leslie F. Biebl
Talk, Music
THOMPSON PRODUCTS
30 Mins.; Tues., 7:30 p.m.
WHK, Cleveland

Industry's bid to translate its activities on the home front in the light of war-front glamour is behind Thompson's all-employee show. With the exception of music by studio band under Willard, all entertainment is plant employee—and surprisingly good. Chorus of 19 workers opened the program, followed by drama of efforts of one worker's contribution to the war effort.

During the broadcast there is a pickup from the plant with music by Hank Lawson and his 'Knights of the Road.'

Only plug for company is spiel by a Thompson executive, or interview with a machine operator. This program moved fast and was good tribute to effort of building up programs from local talent. Les Biebl, as director-writer, rates special plaudits.

Follow-up Comment

Raymond Clapper (Mutual) compounded another 'hot' war-coverage capsule from London last Thursday (17). This time it was an interview with Brig. Gen. Frederick L. Anderson, the commander of the air fleet that bombed Kiel the Sunday before (13). Clapper left it to the general to do most of the talking. The mission had been somewhat of a shocker to Americans at home from the viewpoint of the number of planes (26) lost. General Anderson, who is but 38 years old, described the mission in detail and explained with what seemed utmost candor how so many planes came to be downed. They had taken the brunt of all that the Nazi defense in that section of Europe had to offer so that another squadron of American bombers, bound on a similar mission, blast its own objective with minor interference. General Anderson's recital, coming firsthand as it did, left with the listener a faith in the tactical planning behind these missions and the assurance that maximum blows were being struck at a price that was comparatively low.

Elmer Davis is still the standout among the news commentators. Although there's no prospect of his weekly spiel containing any news, as such, the Friday night program is one of the most absorbing and illuminating on the air. Reason involves more than the fact that, as head of the Office of War Information, Davis' statements have a uniquely official character. More important is the same unpretentious authority he had as a sponsored network summarizer.

Ned Calmer, who was nervous and hesitant and stiff when he started only a few months ago as the regular 11 p.m. newscaster on CBS, has gradually gained ease and assurance. His very lack of super-personality is impressive. Formerly night editor in the news room, he succeeded Bob Trout and Warren Sweeney on the late evening newscasting stint. Incidentally, he writes his own script, in a direct, terse style.

'Camel Caravan' program Friday night (18) (WABC-CBS), third in the series of five guestee broadcasts stemming from the Jack Carson switch to the Campbell semester, was, for the most part, a sock variety turn, with Rudy Vallee m.c.ing the half-hour turn, and Dorothy Lamour, Victor Borge, King Sisters and Bill Thompson from the Fibber McGee & Molly show, spotted into the neatly paced program. Borge, with his keyboard tuneup session with Vallee, was outstanding, with Thompson a close runnerup with his double-talk. Miss Lamour's sketch of a SPAR 'radioman' in action and soloing of 'Sunday, Monday, Always,' from her new Par film, 'Dixie'; the King Sisters' rendition of 'Thank You, Columbus,' and the usual brand of Vallee showmanship, which sparked the session generally, all contributed toward a flavorsome 30 minutes.

Ernie Burtnett's anecdote how Paul Whiteman's performance at a military hospital of 'Melancholy Baby' (which Burtnett wrote) helped the songsmith regain his memory, as result of a World War I mishap, was a highlight over WHN. Made good listening, and, considering the song's longevity as the No. 1 torcher of all time, it had lots of heart appeal.

Robert St. John devoted his Friday (18) 'Personality Portrait' on NBC to Noel Coward, whom he saluted as a 'British patriot.' Referring to the playwright-producer-director-actor as an 'often-criticized man,' the commentator noted Coward's long struggle for success and his numerous contributions to England and America and the entertainment worlds of both countries. It was complimentary but not gushy.

Fly Blames

Continued from page 43

added that FCC would be happy to assist in any way possible.

Coast Stations Air Rules

San Francisco, June 22.

Pacific Coast network affiliates will huddle here during the Pacific Advertising Association convention June 21-23 on the new Federal Communications Commission regulations governing network-station relations.

Idea is to clarify the regulations so stations will know where they stand and what procedure they must follow. The regulations will also be the principal topic of the radio panel of the confab, which Ralph Brunton, of KQW-KJBS, will chairman.

One of convention speakers will be Dr. Miller McClintock, prexy of Mutual Broadcasting System. Sid Strotz, NBC's v.p. on the Pacific Coast, and William A. Evans, of KGB, San Diego, will participate in panel discussions on advertising.

'THE OPEN DOOR'
Cast: Alfred T. Dorf, Arnold Moss, David Gothard, Charlotte Holland, Alexander Scourby, Florence Freeman, Joan Alexander, Dolores Gillen, William Meeder
Writer: Sandra Michael
Director: Axel Gruenberg
15 Min.; Mon.-Fri., 10:15 a.m.
STANDARD BRANDS
WEAF-NBC, New York
(Bates)

Sandra Michael, who won unusual recognition with her 'Against the Storm' serial, reveals a number of the same creative qualities in this new program for Standard Brands. It is a literate show, depending more on character and mood than on story. Also, in what has come to be recognizably Miss Michael's style, the show is written to some degree from a novelist's approach. That is, the narrator has a greater function than on most serials and much of the action and the characters' reactions are described. There is a good deal of scene-painting, which Miss Michael handles skillfully.

On the other hand, instead of adhering closely to the story, 'The Open Door' will apparently tend to become a series of vignettes, depending on the listener's familiarity with the characters and the descriptive atmosphere. And since Miss Michael disapproves of the perennial plot aspect of standard serials, this show will be a succession of more or less distinct stories, instead of a continuous one involving the same set of characters in slowly developing situations. That should enable her to exploit the natural climax of each sequence, then drop it, instead of never quite letting a situation come to a head, as serial convention requires.

The difficulty in the present method will be to capture and hold a mass audience without the continuously unfolding emotional-dramatic crises and despite an inevitable break in story line from time to time. Miss Michael is attempting to overcome this difficulty by offering a dynamic, colorful central character for continuity. But that remains an expedient. And the quiet, sensitive literate style of 'The Open Door' is likely to draw an intensely loyal audience rather than a mass one.

The introductory continuity to the show sets its mood and character. It says, 'The Open Door' is the story of Erik Hansen, professor at Vernon University, dean of students. It is a story of the people who enter the open door of his home and his heart, seeking comfort and advice. 'The Open Door' was born out of Miss Michael's conviction that, today, everyone must find the open door to truth, to freedom for the human spirit, to the courage and reassurance he knows when he has learned to say and to believe 'I am my brother's keeper.'

Erik Hansen, the lead, is played by Dr. Alfred T. Dorf, a retired Danish pastor. He has a positive, clear mike personality and his performance has exceptional vitality which should help sustain the central part. He has a distinct Danish accent. The first two broadcasts, Monday and yesterday (Tuesday), opened into a story of the dean's own family, of the daughter who had been long separated from the family, of the son in N. Africa, the grandchild, the young man from next door. So far, it is restrained in writing and playing, with a suggestion of dramatic intensity. As usual with radio drama, there is much too little use of music, but otherwise the production and performance are competent. Arnold Moss is commercial announcer as well as narrator.

Commercial copy is exceptionally brief, being confined to a few lines about the flavor of Chase & Sanborn coffee being unrationed. There is also a fairly long hitch-hike for Royal Baking powder. *Hobe.*

ARCHIE ANDREWS
Jackie Grimes, Cameron Andrews, Thelma Sobel, Kathleen Cordell
Director: Bob Emory
Writers: John L. Goldwater, Howard Merrill
Sustaining
15 Mins.; Mon.-Fri., 4:30-4:45 p.m.
WJZ-Blue, New York

This program came from the comic strips and should have stayed there. If there is a coherent idea to it, it has yet to emerge. Situations involved are weak and confused, and never point up enough for real listener interest.

The opening billing called Archie the 'lovable, laughable, youngster who keeps a nation laughing each day at this time,' but Archie developed more as an innocuous, occasionally mischievous character far from either lovable or laughable. Equally doubtful was the label of Archie as the 'mirth of a nation.'

'MIRTH AND MADNESS'
With Jack Kirkwood, Tommy Harris, Lillian Leigh, Barbara Lee, Archie Presby, Tony Freeman's Orch
Writer and Director: Jack Kirkwood
30 Mins.; Mon. thru Sat., 9:30-10 a.m. (PWT)
Sustaining
KPO-NBC, San Francisco

This is the only daily transcontinental airer out of Frisco, and gives the city one of its few claims to big-time network production such as it knew in the days before the hot programs trekked to Hollywood. The ever-hopeful Frisco radio contingent likes to think of this zany show as the forerunner of many more TC programs, and on this basis it has been handled with loving care.

Show has format somewhat similar to a Fred Allen program, and draws laughs from same type of situations, from the cockeyed news via 'Madhouse Tabloid' to the 'Madhouse Theatre.' Gags are generally good, sufficiently zany, and not too corny.

Program moved along at a noisy and fast pace, generating the type of comedy and incidental music that draws an audience.

Kirkwood is versatile as m.c., and rest of cast works smoothly together, most of them having been on Kirkwood's 'Breakfast Club' airer on the Don Lee net for five years. Tommy Harris, straight man, and Barbara Lee, ingenue, double on the vocals, handling this department adequately.

Mill.

DORA MAUGHAM
NOW WRITING
SPECIAL MATERIAL
Stage - Radio - Cabaret
TELEPHONE
LONGACRE 5-1612
54 West 47th Street, New York

"GLOOM DODGERS"
★ BOB HOWARD ★ BARRY SISTERS
★ TINY RUFFNER ★ IRV KAUFMAN
★ MORT LAWRENCE ★ ADRIENNE AMES
★ DON BESTOR and his fifteen piece orchestra
★ MAURICE ROCCO ★ CHARLES MAGNANTE
★ KAROLE SINGER ★ KAY STEVENS
★ DON SAXON ★ JEAN COLLINS
Total weekly TALENT COST $4,700!

$4,700 worth of star talent blended into one gay, informal, showmanship program!

"GLOOM DODGERS"
MONDAY through SATURDAY – 9:00 A. M. to 1 P. M.

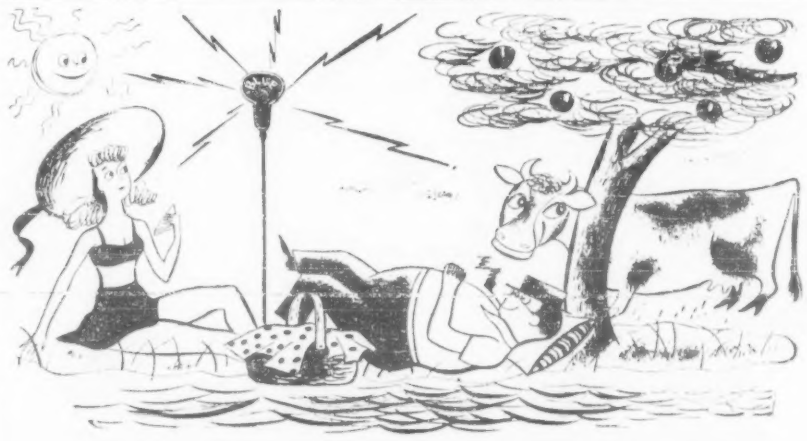
Four hours of songs and fun when the major competition is the daytime serial.

You can buy a fifteen-minute participating strip, six days per week, at an amazingly low package price for *TIME* and *TALENT!*

It's a great radio buy!

STATION WHN NEW YORK

NEW YORK 19 N. Y.



The Blue is Having Fun

On Thursday, June 24th, nearly 200 of our girls and boys will be on an Outing at Hewlett, Long Island. You know, tennis, golf, swimming, eats and, we hope, sunshine.

So, if someone you want to reach on the phone turns up missing—just remember, he or she has been working hard and is enjoying a needed holiday. Excuse them and wish them a good time.

Oh yes—BLUE BROADCASTING goes on just the same—only better.

The Blue Network

CBS Entertainment-Slants Sustaining Pinchhitters; NBC's Have War Pitch

CBS and NBC have taken a distinctly different approach in their selection of sustaining programs as fillers for commercial shows taking their customary summer hiatus. Columbia is confining itself strictly to entertainment for such sustainer pinchhitters, particularly comedy, while NBC has elected to slant its replacements toward the war, be the programs story scripts, documentaries or music.

Following is a compilation of the NBC-CBS sustainer pinchhitters, the starting date, the show they replace and the return dates for the commercials:

REPLACING SUSTAINER	STARTING DATE	REPLACED COMMERCIAL	RETURN DATE	WEB
'The Colonel'	July 6	Burns & Allen	Aug. 31	CBS
'Corliss Archer'	July 2	Kate Smith	Oct. 1	CBS
'Romance' 'B'way Bandbox	July 19	Lux Theatre	Sept. 13	CBS
'American Comedy Theatre'	July 9	Camel Caravan	Oct. 8	CBS
'Men At Sea'	July 4	'Gildersleeve'	Aug. 22	NBC
'Music in Air'	July 9	'Aldrich Family'	Aug. 5	NBC
Variety Show	July 8	'March of Time'	Aug. 19	NBC
'Words At War'	June 24	'Maxwell Time'	Sept. 2	NBC
'Hot Copy'	July 3	'Truth-Consequences'	Sept. 4	NBC
'Sundown Serenade'	July 3	'Abie's Irish Rose'	Sept. 4	NBC
NBC String Quartet	July 4	'What's My Name?'	Sept. 19	NBC

Frisco Stations Move Into War-Booming East Bay Section for Biz

San Francisco, June 22.

Invasion by Frisco stations of the war booming East Bay district, in competish with the three indies operating from there, has started, with KGO, Blue net station, expanding its transbay activities by shifting a studio into the swank Claremont hotel, Berkeley, and adding a Don Kaye band pickup from the hotel to its schedule.

Torrid biz conditions in the transbay sector, center of shipbuilding activity and Army and Navy bustle, prompted KGO to install a more pretentious East Bay studio than it formerly maintained at the Women's City Club in Oakland. Hope is to hook onto more of the East Bay biz than in the past.

Remoting of Kaye's orch three times a week, two of them on the Coast Blue web, is part of deal for hotel studio, and gives Frisco station two programs, the second a commercial, emanating from the East Bay. The commercial program is for Remar Baking Co., which peddles its bread only in the East Bay, but which, despite this, signed with the Frisco station to sell its product to the transbay listeners.

Spot biz of some of the other firms that formeerly used East Bay local stations has been taken over by Frisco cleared channel and regional outlets. Three indies that may have to put up a still stronger fight with the Frisco sales boys for the East Bay biz are KLX and KROW, Oakland, and KRE, Berkeley.

Clinic for Gabbers

Cleveland, June 22.

Ralph Worden, WGAR news editor, announced series of news clinics for staff members.

Idea is to bring more uniformity into programs, standardize pronunciation of names and places, and keep newsmen informed of current trends of world developments.

MUTUAL DEFERS CHI AFFILIATES' POWWOW

Mutual has called off the meetings that it had scheduled with its affiliates who are also associated with the Blue Network. Mutual's officials last week came to the conclusion that the meetings ought to be deferred until the directors and stockholders had decided on just what segments of time the network would option from affiliates under the FCC's rules on chain broadcasting.

The meetings were to be held in New York and Chicago.

WJW and WHDH Get Green Light from FCC

Washington, June 22.

The Federal Communications Commission today (Tuesday) reversed its decision of last week and granted the petitions filed by WJW, Akron, and WHDH, Boston, requesting that th original FCC rulings regarding those stations, stand, and that a hearing set for June 30 on the clear channel cases and WJW be called off.

According to today's action, WJW will be able to move to Cleveland and operate switch from 1,240 to 850 k.c., and WHDH will be permitted to operate nights on the 850 k.c., band hitherto held by KOA, Denver, exclusively, after sundown.

WEBR Prize Contest To Promote Home Front

Buffalo, June 22.

WEBR, in cooperation with 60 industries in the Niagara area, launched yesterday (Monday) its $1,000 prize contest series for the promotion of a curb to absenteeism and of safety on the home front. The campaign is to run for six weeks.

There will be a program each night of the week, using dramatizations, transcribed music, safety jingles and interviews with plant personnel departments and representatives of labor unions.

Miles' Extension

Miles Laboratories has extended through the summer its daily minute-announcement campaign serviced by the Keystone Broadcasting System (transcriptions). The list involves 124 stations.

The account had originally planned to give the series a 13-week layoff, resuming it in September. The discs plug Nervine and Anti-Pain pills.

Vitamalt Buys News

Vitamalt (Elway Food Products Corp.) is buying five-minute news periods Monday through Friday in midwest and other markets.

H. A. Salzman is the agency.

Lever, P&G Revise Brand Budgets As Shortages Prompt Reallocations

Lever Bros. and Procter & Gamble are in process of revising their merchandising setups and realigning their brand budgets as the result of the need for reallocating materials. The reallocations are prompted by shortages. The company, when shortages develop, decides on which brand to drop and to what other brand or brands the remaining stocked ingredients should be assigned. The same applies to the advertising money that had been appropriated for the discontinued brand.

One brand already so affected is P. & G.'s Chipso. Starting July 1, Chipso will no longer be linked with 'Pepper Young's Family.' Camay will be the sole brand plugged on the NPC section of this serial, while Ivory Flakes will get the full benefit of 'Young's' CBS broadcasts.

"I LOVE A MYSTERY"
Cast: Michael Raffetto, Barton Yarborough, Gloria Blondell
Writer-Director: Carleton E. Morse
15 Mins.; Mon.-Fri., 7 p.m. EWT
PROCTER & GAMBLE
WABC-CBS, New York
(Compton)

Ace bid for "Mike fright"—on the receiving end—hit the airways March 22. "I Love a Mystery" is something really new in whodunits—a super thriller-diller in a five-a-week serial setup. Angel for this hair-raising, hilarious strip is Procter & Gamble.

Carleton E. Morse, writer-director-producer of the show, is one of the top-billing boys when it comes to dishing out spine-tingling thrillers. Opening episode of "I Love a Mystery" certainly proved that. No ifs, buts, maybe's. If stanza caught is pace-setter for series, dial twisters by the millions will be up to their shoulders in their loudspeakers every weekday at 7.

"Jack Packard," "Doc Long," and their sleuth-secretary "Jerry Booker" are a trio well worth following as they whiz in and out of one nerve-shattering crisis after another.

Even the commercials on this breezy mike mystery are speedy, full of snap. Opener goes to Ivory Soap, closer to Oxydol.

Looks as though P.&G. is spending its money on a mighty good thing.

Peegee.

"LISTEN TO LULU"

LULU BATES
SINGING YOUR FAVORITE SONGS
from THE GAY NINETIES
and THE TORRID TWENTIES
via WJZ and the BLUE NETWORK
MON. TUES. WED. FRI.
6:15 to 6:30
PERSONAL MANAGEMENT
48 W. 48 ST. GALE, Inc. N.Y.C.

NAB Satisfies Civic Group Radio Will Not Nix Labor Union Programs

The Radio Committee of the Council on Freedom from Censorship last week accepted the assurance of the NAB Code Compliance Committee that there is nothing in the trade association's code which discourages local stations from selling time to labor unions. After a two-day meeting in New York, the conferees parted agreeably. The NAB felt that it gained a major point in that no need was found for modifying the code, while the CFFC's contingent seemed content with the fact that it had established a record for the future.

According to the conferees' agreement, individual stations remain the final judges of what constitutes controversial or non-controversial matter, although unions per se are not to be deemed controversial. The meeting had been prompted on the CFFC's part by the fear that an amendment to the NAB's code, which was passed at the NAB convention in Chicago May 5, might be interpreted by some broadcasters as a bar to selling time to labor unions. The amendment dealt with membership solicitation.

The broadcasters pointed out that the code is simply advisory to the industry and likewise any action of the NAB Code Compliance Committee. They also brought out that there is nothing in the code which bars labor unions from buying time if their scripts do not violate regulations covering controversial issues.

Code Self-Explanatory

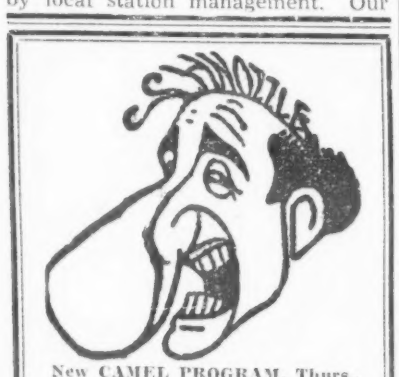
Thomas R. Carskadon, chairman of the council committee acknowledged this viewpoint in a prepared statement:

'The NAB code as now written provides ample opportunity for labor and other organized groups to get on the air. No changes are recommended. The basic principles of broadcasting are adequate to insure labor's representation. The application of these principles presents the only difficulty, for it involves the definition of controversial subjects and acceptance of program material by local station management. Our committee intends to advise labor and other organizations of their opportunities for broadcast privileges and how to take better advantage of them. At the same time we shall continue to work with the NAB, particularly through the Program Manager's Executive Committee to improve understanding.'

Carskadon later added that labor's failure to make better use of existing radio facilities is due to two factors: one, fear that unions will always be turned down by local stations and networks when requesting sustaining time on public service programs; and two, fear that they will not be able to buy time under any circumstances.

Both impressions, the committeemen agreed, are generally unwarranted. Carskadon disclosed that his committee is planning a confab of labor leaders and of program managers to work out means of increasing labor representation on the air.

In addition to Carskadon, the Council on Freedom from Censorship was represented by Morris Novik, director of WNYC, N. Y., Norman Thomas, former Socialist presidential nominee, and Paul Lazerfeld, director of radio research, Columbia U. The NAB code committeemen present were William B. Quarton, chairman, WMT, Cedar Rapids; Grant F. Ashbacker, WKBZ, Muskegon, Mich.; William S. Hedges, NBC; Felix Hinkle, Canton, Ohio; Herbert Kendrick, WJLS, Beckley, W. Va.; Jan Schimek, CBS; Eugene O'Fallon, KFEL, Denver; Arden X. Pangborn, KEX, Portland, Ore.; Lee B. Wailes, KYW, Philadelphia and Russell P. Place, NAB counsel. Neville Miller was also present.



New CAMEL PROGRAM, Thurs., 10 p.m., EWT

Mgt.: LOU CLAYTON

KDKA, Pitt, Launching Half-Hr. Variety Show

Pittsburgh, June 22.

KDKA will launch its own first big-time variety show this week, which starts as a sustainer for the remainder of the summer with an eye on a bankroller in the fall. It'll hit the air Thursday (24) under the title of 'It's Thursday Night,' from 8 to 8:30, with Bob Shield producing and also m.c.'ing.

Program will feature, in addition to Shield, Bernie Armstrong and his band; Buzz Aston, staff singer who was with Benny Goodman for a while; Stephanie Diamond, comedienne, and singing trio called the Three of Us. Latter is a threesome organized and directed by Mrs. Shield, formerly one of the Kinder Sisters, featured artists on local Westinghouse station for couple of years.

HUNTS GABBERS

General Mills Queries Stations on Commentators, Newscasters

General Mills is inquiring among stations for availabilities on their ace commentators and newscasters.

This account formerly spent its spot money on baseball broadcasts.

Cancels Ivory Spot Campaign

Procter & Gamble has cancelled through the Compton agency, the evening spot announcement campaign that it is now carrying in Ivory Flakes' behalf on 60-odd stations. The cancellation takes effect June 30.

The explanation given for the move is exhaustion of Ivory Flakes' current budget as the result of the purchase of full networks for the various soap operas plugging the product. The spot schedule was anywhere from three to seven blurbs a week.

RAP HILLBILLY CREW FOR GAS VIOLATIONS

Louisville, June 22.

Cliff Gross and His Cowboys, hillbilly combo, were grounded by OPA investigators, Thursday (17) when it was charged that the radio performers made numerous purchases of gasoline through black market channels. Outfit has been playing dates in this vicinity, as well as airing a daily noontime program for a local sponsor.

Rationing of gas and tires is working quite a hardship on the hillbilly combos, which usually work on local stations and play dates in schoolhouses, churches and pic houses within a 100 mile radius. Allotment of supplementary gas is said to be far short of what the entertainers need to fill their dates.

Mamoulian's 1st Radio Director Stint on WOR

Rouben Mamoulian will guest-direct the Treasury Department's 'Bond Wagon' program Saturday night (26) on WOR-Mutual. It will be the first of a series of guest stints on the series by name directors from Broadway. Mentioned for subsequent assignments are George Kaufman, Brock Pemberton, Jose Ferrer, John Golden and George Abbott. The directors will not be heard on the air. Understood there will be a regular director from radio standing by in each case to handle technical details.

Mamoulian's appearance will be his first experience with radio production. He staged the Theatre Guild's current 'Oklahoma' musical at the St. James, N. Y., and has directed numerous films.

Linton Moving to N. Y.

Chicago, June 22.

Ray Linton is moving to New York around July 15 to establish headquarters for his station rep firm. Linton recently returned to that field after several years in station management.

Linton entered the rep business with Greig, Blair & Spight (now John Blair & Co.), and from 1934 to 1939 he operated his own rep concern.

Diana Bourbon to Lyons

Hollywood, June 22.

Diana Bourbon, who had been with Ward-Wheelock and the Transamerican Broadcasting & Television Corp., now heads the radio department of the A. & S. Lyons agency.

Her main job will be to package shows for the agency's clients.

MARTYN OUT OF HOSP

Denver, June 22.

Gilbert Martyn, Blue network announcer and narrator for Paramount newsreels, was released from Mercy Hospital in Denver last week.

He had been undergoing treatment for a chronic abdominal ailment.

Wauhilla LeHay With Ayer

Wauhilla LeHay has joined the N. W. Ayer Agency staff as publicity director. She replaces Rusty Pierce, who resigned several weeks ago and is now at Quantico in the Marine Air Corps.

Miss LeHay was formerly radio editor of the Chicago Sun.

War-Boomed Coney Island

Continued from page 1

one of those paradoxes perhaps caused by the war—there were as many people on the streets in the early afternoon, buying up every amusement device in sight, as there were on the beaches. In the past, Coney concessionaires got their business chiefly at night, after the swimming was over and time for more earthy fun began.

Like the 5c hotdog, the nickel ride has also disappeared. Most have doubled that admission price, and some have tripled it. The 15c rides are now 20 and as high as 25c, depending on the thrill. But regardless of the price, all are doing business, and big.

Aside from the many soldiers and sailors in sight, the war has very little place at the playground. There's an exhibit of Axis Tortures, and all of the milk bottle pitches have cartoons of Hitler, Musso and Tojo painted on the backdrop to be lambasted by the baseballs, but that's about all. Most of the barkers appear to be a.k.s, and at one Bowery stand there's a femme weight-and-age guesser, but that's as far as the manpower exigencies of the times assert themselves.

With such prosperity as Coney Island is presently enjoying, it's not surprising that not a single new attraction has cropped up. All the oldies—the loop-the-loops, Virginia Reel, merry-go-rounds, Whips, drive-it-ur-self, etc.—are back. Also all the shooting galleries, but they've got an ammunition problem, indicated by a six-shots-for-25c pitch, as against 15 shots for 15c before the war. However, with all the servicemen about, there's plenty of sharpshooting at the clay pipes even at that high price.

Also in full flower are Coney's oldest standbys, the Irish Houses, such as Dan Lane's Irish House, Shamrock Irish House, Paddy Shea's Clam Bar & Beer House, and the Stable Irish House. All have their singing waiters, sudsy tables and sweaty customers—and with the exception of the Stable, all were doing a rushing biz Sunday afternoon. About the only modern touch at any of these spots is the Shamrock's billing of 'Marty Bookston at the Novachord,' and the 15c tap for beer at all of them.

With all the war-booming of its major 'industries,' Coney is now a considerably 'cleaner' playground than it was before the LaGuardia administration. In fact, License Commissioner Paul Moss appears to bend backwards, sometimes strangely, in keeping out clip games. Thus he recently clamped down on the milk bottle game, but didn't interfere with the Pop-'em-In gimmick, in which a customer, at the rate of three balls for 10c, tries to pitch them into holes set in three lines. Before the customer gets hep, the pitchman has him playing 'on the double,' which means three balls for 20c, and the take is plenty if the yokel doesn't scream too loud.

Moss has likewise clamped down completely on girl shows, with one remarkable exception. Tirza and her Wine Dance, with its promise of nudity, is operating off Surf avenue, but no other sex-appealing layout is in evidence. Last year, Tirza, after a loud squawk, was given a license to operate in the Music Hall in Luna Park. Singer's Midgets are now in that spot, and doing well, too, as is everything else in Luna. Latter park is now being operated by Bill Miller, working solo in the absence of his two partners, Eddie and Harry Danziger, both lieutenants in the Army. Luna has a free gate, but sells a 12-ride combination ticket for 55c.

Steeplechase is also enjoying fairly good business, though this park really doesn't hit its stride until the kids are out of school at the end of June. Here also the H.C. of Entertainment is evident, with the weekend combination ticket price (the only admission into the park) now 99c. During the week the tap is 55c, which was the pre-war weekend price also. Separate from the combo ticket is Steeplechase's popular pool, which has a swim-charge of $1.10.

Servicemen get no extra privileges at Coney Island. Not one amusement has a price-reduction for the men in uniform, but one operator frankly confessed that the only reason for such neglect is the general distrust of the general run of Coney Island cashiers. In order to provide the servicemen with a discount, the cashiers would have to be provided with two different rolls of tickets. The operator pointed out that it would be impossible to keep the cashiers from selling servicemen's tickets to civilians and pocketing the difference.

The fears that Coney would suffer from the dimout haven't held true. Naturally, all the lights are guarded with reflectors that hold the rays down, and Coney isn't near as brightly lighted as in the past, but that has not hurt night business.

And even though the boardwalk blackout assures lovers complete privacy, the most popular concessions at Coney are still the dark rides—Tunnel of Love, etc. Getting a heavy play from servicemen, these rides have also hypoed prices, going as high as 20c at night.

As a matter of fact, the only nickel ride is the subway to Coney Island.

D'ARTEGA

AND HIS

ALL GIRL ORCHESTRA

Now On

USO Camp Shows

Personal Management

ERNEST LIEBMAN

1440 Broadway, New York

In Detroit...

America's greatest industrial market with a population GAIN of more than 300,000 since 1940...

It's WWJ

that's listened to most!

WWJ

America's Pioneer Broadcasting Station—First in Detroit

National Representatives

THE GEORGE P. HOLLINGBERY COMPANY

Owned and Operated by The Detroit News

From the Production Centres

IN NEW YORK CITY . . .

Parks Johnson (Vox Pop) is vacationing on his ranch in Wimberley, Texas. Hedda Hopper takes over one broadcast, and Carole Landis the last two....When 'Duffy's Tavern' leaves the air June 29, Tito Guizar will head for Mexico to make a film....Ruthrauff & Ryan auditioning for a new Ellery Queen. Carleton Young leaves the program for Hollywood to take up his contract with 20th-Fox....Maurice Hart, WNEW disc Jockey, has had his contract renewed for three years....Jack Hurdle, producer at Benton & Bowles, now in Army at Camp Lee, Virginia. Lillian Steinfeld, formerly McCann-Erickson, took over at B. & B.

Merrill Mueller, NBC correspondent in North Africa, has been awarded the Order of the Purple Heart at the direction of President Roosevelt.... Cecil Carmichael, of NBC's Sales Promotion department, has entered the Army....Max Wylie has returned to violin playing, as a hobby. A childhood accomplishment, he gave it up while in college. Now he's taking a lesson a week....Helen Carew, of the Broadway production, 'Harriet,' has joined the 'Snow Village' cast. Joan Tetzel and Seth Arnold, two other 'Snow Villagers,' also came there via 'Harriet'....Jack Mitchell, of NBC, is giving legit productions the once over Saturday nights via WBNX.... Barry Wood planed to Ottawa last week to sing for the R. C. A. F. cadet corps.

Blanchard McKee's 'Neighbors' disc, heard daily over WOR and WJZ, will be carried by seven additional stations in the Middle Atlantic states starting July 5....Bill Bernbach, publicity director of William H. Weintraub agency, was inducted last week.

IN HOLLYWOOD . . .

Felix Mills' baton will be smoking this summer. 'Silver Theatre' has been added to his current musical direction of 'Date With Judy' and the Tommy Riggs show. Hendrik Booraem throws the cues on the Silver show....Many a toast was drunk around town to Ed Cashman, elevated to a vice-presidency at Foote, Cone & Belding. One of the nicer guys the Coast hated to lose....Sid Strotz barged back into town after talking over this 'n' that with NBC's high 'n' mighty at the home plate....Eddie Cantor calls it a season June 23 with Vera Vague gushing over the males at the El Toro (Cal.) marine base....Don Gilman, western division boss of the Blue network, sidled up to the mike and welcomed KENO, Las Vegas, Nev., into the fold. That's No. 158 on the Blues right-of-way.... No sooner was Betsy O'Crotty taken out of KNX publicity and put on the production staff as Bob Hafter's assistant than she was hauled off to a hospital....Glenhall Taylor back behind the mahogany at Young & Rubicam after a few weeks off for a rest cure. On his return Paul Rickenbacher, who came on from New York to sit in, took time out for minor surgery....Templeton Fox (Mrs. Bob Welch) will be in there regular on 'Those We Love' in the Jack Benny time....Compton agency debuting in Hollywood with an office to look after 'I Love a Mystery,' segments of 'Breakfast at Sardi's' and NBC spots for Aspertane....Blue network lost its auditor, Sidney Dorais, to the army and acquired Kenneth Stedman from the Chicago office....Harry Saz turned over the sound effects department at NBC to his assistant, Ed Ludes, and moved upstairs to John Swallow's production department....Cal Kuhl will be in New York till mid-July gabbing with Milton Biow on policy, new show ideas and what goes generally....Bob Purcell, lately with WCFL, Chicago, is the new special events director at KFI-KECA.

CBC FEARS POLITICAL GRAB ON NET TIME

Ottawa, June 22.

Fear that the political party with the biggest bankroll would monopolize air time was the reason given by Dr. J. S. Thomson, Canadian Broadcasting Corp. g.m., to the parliamentary radio committee for nixing sale of time on the CBC national network for political broadcasts. Committee mulled the controversy over CBC's refusal to air speeches by Rt. Hon. Arthur Meighen, of Toronto, and H. R. Milner, of Edmonton, at last December's Conservative convention in Winnipeg.

Dr. Thomson told the committee refusal was by a vote, not unanimous, of the governors of the CBC. The g.m. was a governor himself at the time, but was slated for the post of g.m., so consulted Gladstone Murray, then g.m., on the matter. Conservatives later asked for time when he was appointed, but he refused. Requests by party were for sustaining or paid time.

Governors decided earlier that time for political speeches during election campaigns was not to be sold on the CBC nets.

2 NBA-ites Into Service

Washington, June 22.

Two top members of the NAB administrative staff here left Friday (18) to join the armed forces, C. E. Arney, NAB secretary-treasurer, has announced.

Russell Place, NAB general counsel since November, 1939, has entered the Office of Strategic Services of the Army.

Everett E. Revercomb, auditor, who has been with NAB since September, 1935, received a commission as ensign in the Naval Communications Division. He was senior member of the staff in length of service.

McGillvra's Addition

KPAC, Port Arthur, Texas, has named Joseph Hershey McGillvra, Inc., N. Y., as its sole representative throughout the U. S.

The station, a Mutual affiliate, is owned and operated by Fort Arthur College.

WJR, Det., Forum Scrapes Sensitivities When Canadian Talks Merger with U.S.

Detroit, June 22.

One of those 'international incidents' was touched off here last week by WJR's 'In Our Opinion' broadcast. Forum, which the station operates in conjunction with the Detroit Free Press, has scored high previously, including a scoop last fall when it brought together Prentiss Brown, now OPA head, and Senator Homer Ferguson, then political opponents, for a verbal slugfest.

However, last week's (13) broadcast set all Canada to rocking after Major James H. Clark, speaker of the Ontario Legislature, opined off the cuff during the course of the forum that 'from 40 to 45% of Canada's citizens would vote for union with the United States if an election was held at this time. * * * I'm not saying our people have any enmity toward England, but many feel that the Canadian standard of living would go up 25% overnight if we became politically united with the United States. * * * A lot of people who express this opinion privately are afraid to do so publicly for business reasons.'

Maj. Clark appeared on the program with Senator Millard Tydings and his remarks put the Dominion in an uproar, with rumors of repercussions in the U.S. State Department. While some of the Canadian press treated the remarks impartially, scores of papers, including those in London, hopped to the challenge and insisted that the Canadian official's remarks were strong enough to create a rift in the United Nations front. American press also sounded off on the issue created, a few saying that Canadians could make up their own minds, while others declared it was ill-advised to bring up such an issue at this time.

Maj. Clark stuck to his guns and backed up his opinion with a recent survey in Canada.

Station was set to bring him back for a repeat performance on June 27 to clash with A.R. Douglas, K.C., past president of the West Ontario Conservative Association, who would defend the other side, but George Cushing, moderator of the program and WJR's news editor, finally decided issue was getting too hot and canceled the plan. Cushing's views were that the controversy could be let slide in view of the tendency, which it was feared might come from high places, to stress that any question of Canada's union with the United States was a sour note on the allied front.

Want Ads Via Radio Used by Hub Shipyard

Boston, June 22.

'Want Ads' via radio is something new for this secition, and started by Bethlehem - Hingham Shipyard in quest for male and female help.

Account is using several local stations. WEEI has produced a special program for the shipyard, using Dorothea Davis, free-lance writer, and Jack Maloy, staff announcer. Other similar advertisers have made arrangements to come in.

Beth-Hingham has been using full-page ads in color in all of the Boston newspapers.

NBC Sells Waxings

Southern Bell Co. has just signed for a series of NBC-Recording-produced station break spots illustrating the proper use of phone service in wartime. They will be aired 10 times weekly by CBS, Mutual and NBC outlets throughout the south. Tucker Wayne & Co., Atlanta, is the agency.

Another NBC transcribed show, 'The Wierd Circle,' has also been picked up. The Longines-Wittnauer Watch Co. will sponsor the program in the United States, and Imperial Tobacco Co. has bought it for the Canadian market. Neither stations nor dates have been set.

He knew too much about the Japs!

For fourteen years, W. R. Wills was Tokyo correspondent for CBS and editor of the anti-Axis paper, "Japan News Week." Came Pearl Harbor and Wills was arrested, falsely charged with espionage, thrown into jail. *He knew too much!*

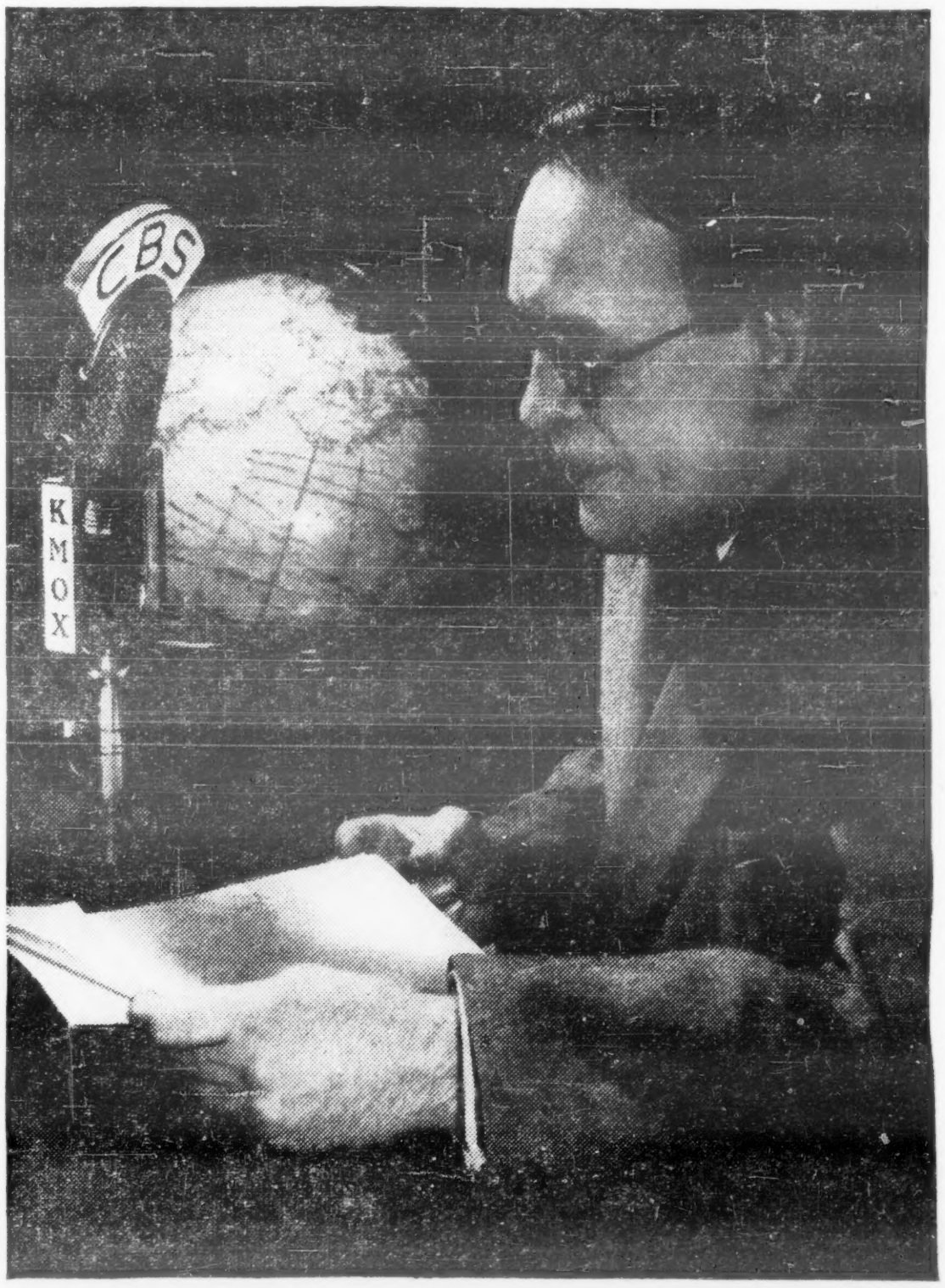
When prisoners were exchanged, Wills came home on the Gripsholm . . . home to St. Louis and, of course, to KMOX. Now Mid-America listens to KMOX every morning at eight to hear Wills report, digest and analyze the news.

Such service is part of the KMOX tradition. The KMOX news room is one of the most complete in radio. The KMOX Downtown News Post is always a popular center for news-hungry St. Louisans. Pouring into the news room and to this News Post are the world-wide news reports from CBS (which TIME calls, "the most adult news gathering organization in radio"), the complete services of both the major news associations and the 'phoned-in reports of a local staff of top-flight reporters.

The way KMOX handles news is the way KMOX handles music. And drama. And comedy. It's polished, sure-footed, professional KMOX-radio, 24 hours a day. It's what has made KMOX *The Voice of St. Louis* and of over 800,000 radio families throughout Mid-America.

COLUMBIA OWNED
KMOX
The voice of
ST. LOUIS
50,000 watts

Represented by Radio Sales, the SPOT Broadcasting Division of CBS.



Madriguera Torrid $110,000 in N. Y.; J. Dorsey 50G, Prima 20G, Both Chi

(Estimates for This Week)

Bob Allen, New York (Capitol; 4,820; 35-$1.10)—With Helen O'Connell, Willie Howard and William Gargan, in person, and 'Bataan' (M-G). Combo of stagebill and picture holding gross to nearly $40,000, okay, on current (third-final) week, while previous two stanzas were very socko.

Mitchell Ayres, Providence (Metropolitan; 3,200; 30-55)—With Andrews Sisters, on stage, and 'Gentle Gangster' (Rep). Near house record at smash $10,500 for three-day weekend run, with Andrews combo the big magnet.

Gracie Barrie, New York (Paramount; 3,664; 35-$1.10)—With Frank Sinatra, others, on stage, and 'Five Graves to Cairo' (Par). Continued pull of Sinatra and the Barrie band, plus that of picture, brought $44,000 for fourth (final) frame ended last night (Tuesday) for very fine profits on run.

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson, on stage, and 'Action North Atlantic' (WB). Now in fifth week and satisfactory at $34,000 or better, holding.

Carmen Cavallaro, Baltimore (Hippodrome; 2,240; 17-66)—With Merry Macs and vaude on stage, and 'Two Senoritas Chicago' (Rep). Punching out a solid week at rousing $17,000.

Jimmy Dorsey, Chicago (Chicago; 4,000; 35-75)—With 'Stranger in Town' (M-G). Big $50,000, bulk of it coming from band's draw.

Lionel Hampton, New York (State; 3,450; 35-$1.10)—With 'Lady of Burlesque' (UA) (2d run). Good $27,000 or over indicated, best in weeks here.

Horace Heidt, Cleveland (Palace; 3,700; 35-85)—Plus 'Follow the Band' (U). High $31,000.

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, on stage, and 'Coney Island' (20th). Combination of in-person show and picture counting in smash fashion at b.o., first week concluded last night (Tuesday) having mounted to terrific $110,000.

Louis Prima, Chicago (Oriental; 3,200; 28-55)—Plus 'He Hired Boss' (20th), and Beatrice Kay, on stage. Nifty $20,000, via stage layout.

That Young Chip

Springfield, Mass., June 22.

Paul Robeson, Jr., son of the singer and a student at Technical high school here, won three firsts and set a local record at an interscholastic track meet recently. The family makes its home at Enfield, Conn.

Robeson, Sr., was an All-American footballer at Rutgers some 20-odd years ago.

DEAR MAESTRO:

I am a baritone, having been with several name bands prior to joining the armed services. Having received a medical discharge from the navy, I would like to become associated once again with a name orchestra.

My experience includes being featured with such bandleaders as Bobby Byrne, Vincent Lopez and Jack Jenney, plus records for Decca and World Transcription, and two years as featured soloist on WHN, N. Y.

JERRY BURTON

BOX 697, VARIETY, 154 W. 46th Street, New York 19, N. Y.

Band Review

RAY VENTURA (20)
Embassy, Buenos Aires

This is the second season Ray Ventura, one-time top French jive outfit, has been in Latin-America and so far as Latin-America is concerned band's pretty well set for keeps. Band still retains its essential Parisian flavor and there has been only one replacement since the boys, most of them war vets, managed to beg, borrow and bribe their way out of then-unoccupied France and on to a boat for Brazil and points south. Ventura, who abandoned nitery and music publishing enterprises on the Continent when the Nazis took over, is still a smart showman by any standard and has spiced combo's rep with enough congas, sambas and latinos to develop a following.

Booked into the Embassy, one of the smarter supper clubs after last season's theatre dates and Ta-Ba-Ris cabareting appearances, group has let some of its purely footlight pieces go by in order to concentrate on more subtle dansapation.

Style is sweeter than hot. Ventura has always emphasized his violins so that trend in this connection is hardly new for them. Like Jean Sablon, with whom they have recorded both overseas, here and in Rio, Ventura's found that Latin public wants French jazz more than the U. S. dig. Top numbers this year include 'C'est la Premiere fois' ('This Is the First Time'), a new number on the style of their last season's hit, 'Insensiblement,' both by Paul Misraki. Vocalled by Henri Salvador, it's a haunting, nostalgic tune that bids fair to equal the previous smash. Misraki has also done new bolero, 'La Pequena Cancion' ('The Little Song'), being featured in forthcoming picture with Libertad Lamarque, top Latin tango warbler.

Coco Aslan, band's top comic, handles 'La Bien Paga' in Spanish. Incidentally, both he and Ventura have developed an excellent castillano delivery so that latter can m.c. for both nitery and radio dates.

In show done right from the stand band features an operatic takeoff with Aslan as the prince, Max Michrat as the princess, Louis Vola as the king and G. Moulin as 'danseuse d'etoile.' It's a wow from start to finish with plenty of belly laffs.

Of U. S. numbers, top tunes from Astaire-Hayworth 'You Were Never Lovelier' (Col) were introed into Latin-America by Ventura under special tieup. 'Dearly Beloved' and 'I'm Old Fashioned' got most requests. Ventura hopes for a possible trip to the States; has been smartly grooming boys to do as much that's different from the top-name ensembles in the U. S. as possible, since it will be the unusual numbers that will have value if they get a Yanqui tour. Deal for Canadian jaunt is already reported set. Ventura's luck in straightening out affairs with local unions gives him hope things can also be arranged in U. S. *Ray.*

Maurice Spitalny opened limited engagement at William Penn hotel's Terrace Room, Pittsburgh, Monday (21), replacing Ramon Ramos, who takes his rumba outfit to Hotel Blackstone in Chicago. Spitalny's personnel is made up of men from both his Stanley theatre and KDKA Tap Time outfits.

Al Marsico orch, at Nixon Cafe, Pittsburgh, now has two piano players, Jimmy Borelli and Everett Neill, alternating for half a week each since both have other jobs, Borelli in a war plant and Neill on station KQV.

British Best Sheet Sellers

(Week Ending June 10)

London, June 10.

Whispering Grass.....C-C
Darling.....Maurice
Wore a Tulip.....Aschberg
Time Goes By.....Chappell
Know Not Forgotten..Southern
Little Raindrop.....Sun
Fall In Love With Me.Chappell
Craziest Dream.....Chappell
Dearly Beloved.....Chappell
Want Somebody.....C.C.
Going Get Lit Up....P. Maurice
Me and My Gal.....Feldman

TOMMY DORSEY PULLS $5,600 AT LONG BEACH

(Estimates)

Earl 'Father' Hines (Municipal Auditorium, Kansas City, June 19 and 21). Each of the sessions by 'Father' and the boys, the second for Negroes, drew about 3,500 paid admissions at $1 top. Total of nearly $7,000, not bad.

Jimmy Joy (Pla-Mor B., Kansas City, June 18). Joy and his orch have drawn nicely at other locations in the middle west, but one-nighter here pulled only about 900 admissions at a 90c top.

Al Donahue (Totem Pole B., Auburndale, Mass., June 16-19). With pleasure-driving out the window in this section, biz naturally slipped some more when bus transportation was cut further, but Donahue had them coming by bicycle and train to the tune of 3,200 in four days for okay $2,400 gross.

Charlie Barnet (June 20, Ritz B., Bridgeport). Because of shuttering of name-band policy of Pleasure Beach amusement park, Ritz ballroom—located on main bus lines—is trying new policy of Sunday names in summer. Barnet drew 1,463 payees at $1.10. Ritz has set Al Donahue for June 27 and Bob Astor for July 4.

Louis Jordan (Municipal Auditorium, Kansas City, June 14) did $1,207.

Tommy Dorsey (Civic Auditorium, Long Beach, Cal., June 19). Caught 5,624 hoofers in second repeat, with tariff at $1.10, halved for servicemen. Strong biz, but Harry James still kingpin there with record 10,000 admissions.

Louis Armstrong (Tex D, Oakland, Calif., week ending June 16), hung up $18,748, putting himself next to the Tommy Dorsey unit, which broke the house record with $23,482.

K.C. SYMPH'S FUTURE DIM AS DIRECTOR QUITS

Kansas City, June 22.

The future of the Kansas City Philharmonic orchestra, which in 10 years has become one of the outstanding cultural forces in the southwest under Karl Krueger, appears extremely uncertain following acceptance by its executive committee of a resignation submitted June 15 by the director.

In a letter to the committee, Krueger said that his original intention had been to resign after 10 years with the orchestra, but that he later had hoped to remain an additional year to effect a plan for a larger group spanning Kansas City, Wichita and Tulsa. Krueger abandoned this plan, however, when the war and accompany circumstances made the success of such a venture doubtful.

Herman Middleman, who used to have a band of his own at Yacht Club, Pittsburgh, now doubling between a defense job and a spot on Max Tarshis' staff orch at KQV, Pitt.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	1	1,500	2,800
Lani McIntire*	Lexington (300; 75c-$1.50)	71	2,214	121,214
Jerry Wald*	New Yorker (400; $1-$1.50)	10	2,068	19,268
Charlie Spivak	Pennsylvania (500; $1-$1.50)	4	3,711	13,511
Xavier Cugat	Waldorf (550; $1-$2)	6	3,371	19,896
Bobby Sherwood	Lincoln (275; $1-$1.50)	1	900	1,350
Guy Lombardo	Roosevelt (400; $1-$1.50)	14	1,900	23,575
Harry James	Astor (750; $1-$1.25)	5	6,248	28,773

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Dropped a little but Williams and floor show headed by Larry Adler played to 6,500.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel, a perrenial favorite here, kept business up to around 3,800 people.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Not much change in weekly patronage here. Bondshu and Dr. Giovanni accounted for 2,150.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Brown keeps 'em coming, bringing in around 5,800 last week. Jan Savitt opens Friday (25).

Russ Morgan (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Morgan working out a four-week notice will be succeeded July 17 by Eddy Oliver's orchestra. Combined patronage of Beach Walk and Marine Room around 10,000 for week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Choice spot for graduation parties and it's telling in the cover count. May get past 4,000 this stanza.

Ted Lewis (Biltmore; 1,000; $1-$1.50). It's like old times in the Bowl with Lewis and his bang-up floor show really breaking it up. Cinch for another big 5,500.

Minneapolis

Dorothy Lewis (Minnesota Terrace, Hotel Nicollet; 500; $2-$2.50). Miss Lewis ace drawing card here and her new ice show, 'Moderne-Tasia,' winning same favor as three predecessors. Packing 'em in nightly to tune of approximate 1,000 customers.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, fifth week). With the gobs back in town after the zoot-suit uprising, things are looking up once more and the stubs will add up to solid 23,000. Graduation parties helping here, too.

Jimmie Lunceford (Trianon B, Southgate, second week). Plenty okay with the trade in this end of town and right through the middle for a snappy 7,000.

Noble Sissle (Casino N, Hollywood, 13th week). Biz holding despite length of the run and will pull up with a substantial 4,500 patrons. Sissle's floor show the magnet. Benny Carter moves in July 7.

Emil Coleman (Ciro's N, Hollywood, fourth week). Name draw of Victor Borge contributed importantly to the 1,400 covers.

Benny Carter (Casa Manana B, Culver City, fifth week). Big improvement over his predecessors and playing to around 4,500 hoofers. Vaughn Monroe comes in July 2 for four nights.

Jan Garber (Casino Gardens, B, Ocean Park, third week). Foggy weather has been hurting the beach spots and kept the count here down to 6,000. Nearly all on the weekend.

Count Basie (Aragon B, Ocean Park, third week). The zoot-suiters have come out of hiding in regulation habilaments and the ticket rolls are spinning again. Will better 6,500. Alvino Rey (sans the King Sisters) takes over the stand July 14, the band's first regular engagement since going into defense work.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese and Mitzi Green, heading the floor show, keeping figure up around 5,000.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster a big favorite with the younger element holding customers to around 3,700 mark.

(Minneapolis)

Don Reid (Happy Hour; 650; no cover or min.). Band going along well. Big nightly crowds, averaging 600.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Don't Get Around Much (13) (Robbins). { Inkspots.....Decca / Duke Ellington.....Victor
2. As Time Goes By (10) (Harms)..... { Jacques Renard.....Decca / Rudy Vallee.....Victor
3. Velvet Moon (4) (Witmark).....Harry James.....Columbia
4. Let's Get Lost (6) (Paramount)..... { Kay Kyser.....Columbia / Teddy Powell.....Bluebird
5. Paper Doll (2) (Marks).....Mills Bros.....Decca
6. All or Nothing At All (2) (Leeds).....Sinatra-James.....Columbia
7. Taking Chance on Love (8) (Feist)..... { Benny Goodman..Columbia / Ella Fitzgerald.....Decca
8. It Can't Be Wrong (1) (Harms)..... { Dick Haymes.....Decca / Willie Kelly.....Hit
9. Comin' Wing and Prayer (1) (Robbins)...Song Spinners.....Decca
10. Murder, He Says (8) (Paramount).....Dinah Shore.....Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Cabin In Sky (4) (Feist).....Vaughn Monroe.....Victor
Brazil (21) (Southern)..... { Jimmy Dorsey.....Decca / Xavier Cugat.....Columbia
Johnny Zero (Santly).....Song Spinners.....Decca
You'll Never Know (BVO).....Willie Kelly.....Hit
In Blue Evening (Shapiro).....Tommy Dorsey.....Victor

DUKE ELLINGTON'S

Latest and Greatest Ballad Hit

TONIGHT I SHALL SLEEP
(WITH A SMILE ON MY FACE)

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RADIO'S OWN RECORDING CO.

Top English Maestri—Hylton, Geraldo, Ambrose—Eye Post-War U.S. Invasion

By BOB MUSEL

London, June 3.

Almost every place I've been people stop me and say 'I'll be on the first boat to the States after the war.' This, then, is a memo for the ship news reporters who draw that happy assignment—just a taste of the most glittering ships list of English maestri you could compile without casting for the staterooms.

For instance, Jack Hylton will be aboard and by that time this canny little Lancashireman will be even more of a power in show business over here than he is today. His last trip to our land was about a decade ago, for Hylton is probably best remembered as a maestro, and one of the two bandleaders from this side who pioneered band business innovations. The big production number—that was the Hylton brainchild and few maestri before or since have done as well or on as grandiose a scale.

He started as a pianist and still plays, but he never pretended to the Eddy Duchin class. He was best known for his personality on the stand (he's still got that) and his willingness to have a horse gallop on stage if he had a song that carried the idea. He was also the central figure in early band biz intrigue, equalling some of those E. Phillips Oppenheim spy thrillers, with advertising agents photographing purloined documents, etc.

It involved Hylton's visit to America as a big broadcast band, but who the sinister gentlemen were will never be told—publicly, anyhow. It's worth recalling though that he wasn't permitted to bring his English musicians along and had to use Americans who—to perpetuate the fiction—had to adopt broad a's and other presumed British touches. Hylton finally got tired and tipped the deal at a football game into the microphone of a perambulating interviewer. So the whole world knew.

The last few years he has been developing as one of the Empire's top-flight agents at the same time moving into production. He's had a number of smash shows and gave a spanking intimation of how well he's doing by buying $360,000 worth of stock in a theatre-owning operation. He sold out to a friendly purchaser not long thereafter, but swinging that kind of money is really swinging—for a former bandleader. Hylton helped produce 'Flare Path,' a smash hit here, and his other shows range from a revue, 'Hi-De-Hi,' to a revival of 'The Merry Widow.' Arthur Askey and Flanagan & Allen, who are among Britain's gilt-edge comics, are under personal contract to him. Yes, he's come a long, long way.

Bert Ambrose, Too

Then there's Bert Ambrose, the second of the British maestri, who made great contributions to band biz. He, of course, was in the beat. His band was playing the kind of tempos our best American bands use today at least a decade ago. He paid the biggest money and had the best musicians. And he was one of the first bandleaders whose presence in front of a band meant money at the boxoffice. Not that Ambrose is cut along glamor boy lines but for an indifferent violinist his absolute power over the men under his baton has rarely been matched. The proof is that even today 'Make Believe Ballroom' and other recorded programs play his arrangements right up there with the newly minted stuff—and no apologies are needed.

Ambrose is a little man who is reputed to have made about $3,000,000 from show biz, most of which he tossed back or away. Now that he is a successful agent and about to branch into production he is less apt to talk about the days when he was a constant visitor of the Prince of Wales, when Amby (as he is known) might toss a fortune on a card at Monte Carlo. They say he once bet $30,000 on a card with Max Bacon, then of his band, standing behind him. Amby lost and walked away—Bacon fainted.

Ambrose manages Ann Shelton, a really good singer somewhat along Sophie Tucker lines, and Evelyn Dall, an American who came here with an adagio act and has blossomed into a screen, stage and radio star. With Misses Shelton—who rates among Britain's best in the pipes department—and Dall as nucleus, Amby has built himself quite a business. Every now and then musicians try to get him into band biz fulltime but the best he will do at the moment is an occasional recording date.

Geraldo's Plans

Geraldo is another who is making plans for that first boat. He is the leader of one of the most popular bands in England at the moment and recently was signally honored by twice playing at parties given by the King and Queen (who know their bands). Geraldo started a dozen years ago at the Savoy with a tango band, although he is English (Gerald Bright), and his evolution has been gradual. He is now one of the most broadcast bands in the isles, a favorite with American troops and a most ambitious fellow. His band has amazing variation, since he uses as many as 70 or as few as a dozen, depending on the occasion. Where most bands are content with a trio or a quartet inside the band Geraldo has all sorts of instrumental and vocal combinations.

Tin Pan Alley may well be cleaned out temporarily. Eric Adams, of Bradbury Wood; Jimmy Phillips, of Peter Maurice, and John Abbott, of Francis, Day & Hunter, are among the covey who plan to zip over and pick up new wrinkles that may have developed during the war. Of course the stage traffic will be enormous with Firth Shephard, Lee Ephraim and any number of performers such as Ben Lyon and Bebe Daniels angling for the cabins. Or maybe by then it will be mostly Clipper.

'New' Vancouver Gives A. K. Fun a Big Play; War Workers Yen Corn

By DAN CASWELL

Vancouver, B. C., June 22.

Here in Canada's third city, and now probably the Dominion's most important city for war activity (barring government headquarters at Ottawa), corn is king and with a vengeance. And this goes for films in theatres as well as tunes in jukeboxes scattered over the entire Vancouver area. Inquiry made of the young femmes who preside at the headquarters for wired music installations discloses that one out of two selections asked for are in the cowboy and hillbilly idiom. Jukeboxes also feature the cornfed tunes and, in the downtown district, the preponderance of western and rural pictures is heavier than for years.

Radio hereabouts likewise devotes considerable time to mountain and western music.

Unique in history of this practically new city (in 1900 population here was 30,000) is number of ballrooms now operating in and around the city, with the majority devoted to what they advertise as 'old time dances.' These spots feature a Gay Nineties setup in instrumentation. With the music goes the services of the caller, who stands up at the mike and in tones that are clear, if not dulcet, gives out with directions and instructions while the patrons go through the intricate gymnastics of the Waltz Quadrille, the French Minuet, the Scotch Quadrille, old-fashioned waltzes and three steps. Now and then is played a rare fox trot for those who cannot essay the fancy steps.

Young folks are among the strongest supporters and patrons of the ancient dance sets. With plenty of coin flowing here from shipyards and aeroplane factories, workers, male and female, are out for fun from Monday to Saturday and jamming the many places open. Inasmuch as Western Canada is still pretty puritanical, Sunday is a dead issue for everything in amusements.

Ballrooms charge 25c and 30c admission, plus a checking charge of 10c. Refreshments are limited to soft drinks.

COUNTER-MOVE TO PETRILLO BAN

Reports emanated from broadcasting circles last week that consideration was being given to a line of strategy that entailed the creation of a radio industry-financed recording company and the eventual forcing of the American Federation of Musicians' recording shutdown into the hands of the War Labor Board. As described, the phonograph record venture would be something akin to the industry-owned Broadcast Music, Inc. Title proposed is Recorded Music, Inc. (RMI).

The suggested counter-offensive against the AFM would involve the subscription of a fund of $1,000,000 for the purpose of underwriting five-year contracts for around 500 musicians. The progenitors of the idea feel convinced that that many members of the AFM would jeopardize their cards if they were guaranteed a reasonable income for five years. As a preliminary step to the project, the broadcasting industry would enter into an alliance with the film producing industry. The 500 musicians would be guaranteed minimum incomes by the joint industries. When not engaged in making records, these musicians would be employed in the film studios.

According to the report, the spinners of the anti-AFM plan figure that as soon as such non-AFM records were broadcast, James C. Petrillo, AFM prez, and his executive board would have no alternative but to call a national strike. Once a strike was called, the controversy would become the concern of the WLB.

Dr. John R. Steelman, at the request of seven transcription manufacturers, last week assigned an aide, James W. Fitzpatrick, to attempt to mediate that phase of the recording ban. Negotiations between the AFM executive board and the transcription men was broken off several weeks ago when the latter refused to accept a proviso that would make it mandatory for them to halt the service of a station subscriber which had been declared unfair by the union.

Roy Eldridge Setting Up Own Colored Band

Roy Eldridge, featured colored trumpeter with the Gene Krupa orchestra for the past two years, will front his own combo, which will include seven brasses.

The Eldridge orchestra, comprised of colored musicians, will make its bow in about three weeks, with a probable opening at the Apollo, N. Y. The band is being handled by Music Corp. of America.

Woody Herman Adding Negro Quartet to Band

Woody Herman's orchestra will add a Negro quartet within the next couple of weeks to interpret spirituals only. To be called the Woodmen (Herman's jazz band from within the big band is called the Woodchoppers) the group has been together for some time, hailing from New Jersey. It's said they have a library of 300 tunes, all spirituals, a type of number which Herman has frequently used, though he leans heaviest toward blues.

This is Herman's first venture in the use of Negro performers in his band. Quartet will not be situated on the bandstand, but will be used as an act in theatres, nightclubs and, when possible, in hotels.

Ohio Resort, Set Back 40 Yrs. in Travel Snarl, Reopening With Name Bands

Cedar Point, O., June 22.

When this resort opens June 26 for the summer season, name bands will again be the feature attraction. Tommy Tucker will head the first of a parade of orchestras which will appear at the ballroom, each for a week's engagement, followed in order by Carmen Cavallaro, Bob Allen, Ted Fio Rito. Subsequent bookings, which end on Labor Day, will be announced at a later date.

Mutual Network, thru WHK, Cleveland, will have a wire in for the first time, with radio time set for Tuesdays and Thursdays at midnight and Fridays at 12:30 a.m.

Resort now finds itself in the same position it was in over 40 years ago, depending on boats and trains for customers. However, due to it's strategic location, close to the war industrial centers of Detroit and Cleveland, it should be able to survive the gas situation without too much trouble.

Management intends to open the Midway, bathing beach and Breakers hotel as usual, including the Green and Silver Grill and the outdoor Terrace Cafe. Jack and Heintz, Inc., nationally famous Cleveland war industry has already engaged 200 rooms to be available for it's employes for the entire season, which should help considerably. The labor situation will be difficult, but the season is expected to click in spite of war-time handicaps.

Burton Out of the Navy

Jerry Burton, baritone who sang with several name bands before joining the navy, has been given a medical discharge.

Burton, who's recorded for Decca and was a featured soloist over WHN, New York, for two years, has had several offers to join bands, but is currently dickering with a couple of name outfits.

Musicians Add To Camp Work

Agreeing as to the important role of band music in hypoing the morale and spirits of soldiers about to be transferred overseas, USO-Camp Shows and local 802, American Federation of Musicians, have decided on a more complete coverage of the four embarkation camps in the New York area.

In the past, the AFM local has contributed on a large scale via band entertainment toward the Camp Shows program, but under an arrangement reached last week between the morale organization and the Associated Musicians of Greater New York, the stints will take on an even greater importance.

Responding to a request from Camp Shows prexy Abe Lastfogel to provide the band music in the embarkation centres in the N. Y. area, William Feinberg, secretary of local 802, pointed out 'our Executive Board has expressed its deep appreciation of the loyalty and patriotism you express towards our boys in training camps, and wishes to assure you that this local is with you 100% in your efforts.'

Edgewater, Chi, Cancels Russ Morgan Orc After Objections to Gabbing

Chicago, June 22.

In a surprise move Friday (19), William M. Dewey, president of the Edgewater Beach hotel, took advantage of the four-week cancellation clause in Russ Morgan's contract and gave him his notice. Morgan winds up here on July 16 and will be replaced the following day by Eddy Oliver's orch, which will be augmented to 19 men.

Morgan's dismissal is attributed to his insistence on talking too much from the floor. He was warned repeatedly by the management, but continued the practice until the management could do nothing else but make the move it did. When Morgan opened at the Edgewater Beach hotel several months ago it was anticipated he would remain for the duration. He had an indefinite contract with a four-week cancellation either way.

Morgan Sets Roxy Date

Russ Morgan this week closed a deal to go into the Roxy, New York, in mid-July, following the current show's stand.

Last time Morgan played on Broadway was at Warner Bros.' Strand.

Coast Guard Glee Club

Washington, June 22.

Bill Schallen, former trombonist and vocalist with Alvino Rey, is organizing a glee club composed of Coast Guard personnel — both men and women.

The Spars-Coast Guardsmen group will be presented on the regular Coast Guard program over the Blue net as soon as it is properly organized and rehearsed. Effort is to stimulate better cooperation between the two groups, who work together.

Schallen is leader of the popular Curtis Bay Dance Band of the Coast Guard.

Cal. Town Bans Swing Shift Dances; Upsets Sleep of War Workers

San Francisco, June 22.

The city council of the transbay community of Richmond, booming shipbuilding center, turned thumbs down on swing shift dances after midnight. The council took the action in answer to a request of swing shift workers for permission to hold dances regularly at Alvado Park.

Council said many complaints had been received from persons whose sleep was disturbed by the after-midnight hoofing.

A. C. STEEL PIER SETTING NAME BANDS AND ACTS

Atlantic City, June 22.

Frank Gravatt's Steel Pier will commence daily operation for the summer season beginning Saturday (26). Alex Bartha and his band will start the daily dancing sessions in the over-the-ocean ballroom, while Bob Chester and his musicians will take over a week beginning July 2. Sammy Kaye's band is booked for the weekend of July 10-11.

President Gravatt declared the amusement centre plans to present the usual seasonal calendar of name bands for dancing, and outstanding stars of the stage, screen and radio worlds for personal appearances in the Pier's Musical Hall.

Army Takes Ballroom

Philadelphia, June 22.

The Brookline Country Club, used until recently by Tom Cavanaugh as a ballroom with name bands, was taken over last week by the Army for use as a barracks and messhall for men at the Signal Corps base near here.

Brookline had enjoyed a banner season until early this spring, when the pleasure driving ban was stringently enforced.

FEMMES CREEP IN

Detroit, June 22.

More women are being dubbed into bands here as musicians depart for Army service or war plants.

Don Pablo, at the Palm Beach cafe, is on the way to shaping up an all-girl band, with his two latest replacements being Ada Leonard and Carol Brown; latter was trumpeter for Rita Rio. Miss Leonard formerly led her own band.

INTER-OFFICE COMMUNICATION

WALTON GOLDMAN, INC.
1619 BROADWAY • NEW YORK CITY

DATE JUNE 23, 1943

FROM WALTON GOLDMAN, President
AL JACOBS, Professional Manager

TO OAKLEY HALDEMAN, General Manager

Am very pleased with your report of the current activity on Allie Wrubel's great song, "MAY IN MEXICO".

I note with great pleasure, what you say regarding the splendid reaction on the song as given you and your staff by America's greatest bandleaders, radio and stage artists.

I agree with you, "MAY IN MEXICO" will be the nation's next Number One Hit.

Walton Goldman

NEW YORK — CHICAGO — HOLLYWOOD

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 14-20, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Cabin In the Sky—†'Cabin In Sky'	Feist
Comin' In On a Wing and a Prayer	Robbins
Don't Cry	National
Don't Get Around Much Anymore	Robbins
I Don't Want Anybody	ABC
I Heard You Cried Last Night	CLP
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Let's Get Lost—†'Happy Go Lucky'	Paramount
Nevada	Dorsey
Now We Know	Mutual
Oklahoma—*'Oklahoma'	Crawford
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Right Kind of Love	Witmark
Sunday, Monday or Always—†'Dixie'	Paramount
Take It From There—†'Coney Island'	Miller
Taking a Chance On Love—†'Cabin In Sky'	Feist
Wait For Me Mary	Remick
What's the Good Word, Mr. Bluebird	Berlin
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell
MOST PLAYED AFTER THE FIRST 27	
Do I Know What I'm Doin'	Melodylane
I'm Thinking Tonight of My Blue Eyes	Peer
More Than Anything In the World	Remick
Violins Were Playing	Lincoln
We Mustn't Say Goodbye—†'Stage Door Canteen'	E. H. Morris
Heavenly Music	Feist
Change of Heart—†'Hit Parade'	Southern
Johnny Zero	Santly
That Old Black Magic—†'Star Spangled Rhythm'	Famous
Tonight I Shall Sleep	Allied
You're Irish and Beautiful	Harms
Don't Worry—†'Salute For Three'	Paramount
Giddap Mule	Advance
Murder, He Says—†'Happy Go Lucky'	Paramount
Poinciana	Marks
Surrey With Fringe on Top—*'Oklahoma'	Crawford
There'll Soon Be a Rainbow	Santly
For Me and My Gal—†'For Me and Gal'	Mills
Close to You	Barton
Goodnight Little Angel	Wells
It's Like Old Times	Kaycee
I'm Sending X's to a Girl in Texas	Melodylane
May In Mexico	W. Goldman
Never a Day Goes By	Miller
Night We Called It a Day	Embassy
On the Sands of Time	Paull
Secretly	Southern
There's No Two Ways About Love	Mills
Time on My Hands	Miller

*† Filmusical. * Legit Musical.*

White May Lose Leg

Joe White, once billed in radio as 'The Silver-Masked Tenor,' and who in recent years has been employed in NBC's music department, may lose his left leg because of an accident suffered six weeks ago. Infection had set in, following a fracture, and White was informed last week that it looked as though amputation was inevitable.

The accident occurred in the offices of Shapiro, Bernstein & Co. He slipped on the waxed linoleum.

Variety Music's Revamp

Hollywood, June 22.

Variety Music, Inc., going through reorganization, with Arthur Freed taking over interests formerly held by Irving Mills.

Also in new setup will be Jimmy Campbell, Clarence and Hugo Freed.

J. Kiern Brennan cleffed 'Forty and One For All' for 'Ali Baba and the Forty Thieves' at Universal, for which Edward Ward is arranging the score.

15 Best Song Sellers

(Week Ending June 19)

You'll Never Know	BVC
Comin' In On A Wing	Robbins
In My Arms	Pacific
Johnny Zero	Santly
Blue of the Evening	Shapiro
Don't Get Around	Robbins
As Time Goes By	Harms
Let's Get Lost	Paramount
It Can't Be Wrong	Harms
Wait For Me, Mary	Remick
It's Always You	Famous
Star-Spangled Banner	Miller
What's Good Word	Berlin
Harbor of Dreamboats	Shapiro
I Heard You Cried	CLP

E. H. Morris Buys Melrose Catalog

Edwin H. (Buddy) Morris has acquired another catalog, the latest being that of the Melrose Music Co. The price was somewhat over $100,000. Melrose will continue to operate as a separate entity with George Simon, the seller, being retained in the capacity of v.p. and general manager under a five-year contract. Simon will also retain a stock increase in the firm.

The Melrose repertoire contains a number of much-used collegiate numbers, such as 'Sweetheart of Sigma Chi' and 'Notre Dame Victory March,' popular boogie-woogie compositions and 'Maple Leaf Rag.' The firm in 1942 received $15,000 from ASCAP and holds an availability rating of 750 points in the Society. Simon was associated with Morris in 1932 in the operation of what was then the house of Mercer & Morris.

Morris' other holdings are the E. H. Morris Co., which includes the White-Smith catalog, and the Mayfair Music Co.

BUDDY ROBBINS' PLUG FOR WB FILM SCORES

Hollywood, June 15.

Editor, 'Variety':

Fine film music is no longer going to waste and will not die when a picture stops being shown. The 'Jungle Book' (UA) record album proves that. It's just too good to be thrown away.

Out here they have the finest musicians, orchestrators and writers at the studios. At Metro, Leo Arnaud and George Bassman, for instance; at Warners, Max Steiner, who is the greatest; Ray Heindorf, one of the finest orchestrators in the country. At 20th, Ed Powell and Herb Spencer, orchestrators, and of course, Al Newman.

Warners in general has the best staff of scorers and dramatic pictures, including Steiner, Korngold, Franz Waxman and Adolph Deutsch. Just notice the scoring in some of those WB dramatic pictures; as the great example, Waxman's 'Edge of Darkness.'

One of these days all of these great scores will be published and recorded in albums, and they will be played as American symphonies, which they richly deserve. Wait and see.

Buddy Robbins.

(Pvt. Howard ('Buddy') Robbins is the son of music publisher Jack Robbins (Metro ally), rival to the Warner Bros. group. Young Robbins has been stationed on the WB lot for the past several months as part of 'This Is the Army' music staff.—Ed.)

Morris Quits ASCAP Appeals Board; Protests Inequities of Writer Ratings

Edwin H. Morris submitted Monday (21) his resignation as chairman of the ASCAP appeals board, with the explanation that recent hearings on the rating protests of writers had convinced him that inequities existing within that faction of the Society were too many and too deep for solution without a drastic revision of the writers' method of classification. Morris said that it seemed to him that even the new classification system for writers, which becomes effective next year, won't be able to correct the underlying wrongs.

Morris declared that his functioning as chairman of the appeals board has often caused him much mental discomfort in the realization the writers' classification was so fundamentally off kilter as to make it impossible for protesting members to obtain the fair treatment they sought. Many writers who are entitled to a larger share of ASCAP royalties cannot, he said, under the new system get what is fully theirs for perhaps another three years because of the slow-working classification mechanism that has been set up. Also that many writers who are collecting far more than is due them will be able to hold pretty much to their present brackets because of the same reason.

Morris stated that the publisher method of classification may have its defects, but that system can only be 30% wrong, whereas the writer classification structure can be 100% wrong. The only portion of the publisher payoff method that is left to administration of a committee is the 30% apportioned for availability, or value of a publisher's catalog to the Society. The administration of the remaining 70% is entirely a matter for the Society's bookkeeping department.

The appeals board consists of three writer and three publisher members.

Irwin Dash Planning To Return to London

Irwin Dash is planning to turn over his Dash, Connelly Music catalog to other U. S. publishers and return to London where the Dash Music, Ltd., company has been doing exceedingly well. For instance, last week's gross, according to a cable to Dash in N. Y., was over $4,500, which is terrific, considering that British sheet music retails at less than half the U. S. price.

Reg Connelly returned to his native London a month ago, and Dash, albeit an American citizen, is anxious to resume activity abroad, especially since he's stymied by the recording impasse.

ODD EVALUATION POINT IN PALMA VS. SAM FOX

In an added memorandum to the dismissal of the $100,000 suit brought against Sam Fox Publishing Co., by Frank I. Palma, handed down Saturday (19), the value of purchased catalogs to music publishers, in relation to the latter's bulk classification by ASCAP, will be revealed for the first time. Action, which is unprecedented in the music industry, calls for a Special Master to determine what formula should be used by a publisher in paying royalties on a catalog in connection with bulk classification, where the catalog has been absorbed by an ASCAP member.

Claim by plaintiff, Palma and Stanley Warner, that Fox had purchased their catalog in 1928, paying $10,000 as advance royalties, but that latter had failed to exploit the songs, and work the copyrights, were dismissed by Judge Mandelbaum in N. Y. federal court. However, Fox admitted that he had agreed to pay the ASCAP royalties on the Palma catalog, but that he had no formula to apply to the value of the catalog so far as his bulk classification in ASCAP was concerned.

Although it is possible to judge the amount of money earned by the songs in relation to performance credits granted by ASCAP, the court found no set method of determining any song's worth in relation to the other songs in the catalog (both original and absorbed) according to ASCAP's bulk classification allowance. One pertinent question remained: How much did the Palma catalog earn compared to the Fox catalog? There is a possibility that Palma may be allowed the same percentage of the bulk classification allowed Fox by ASCAP, as Palma's songs earned in performing credits as compared to Fox's.

Thinks Music Publisher Role Libels Him, Capano Sues Republic for 50G

Frank Capano, music publisher, charging Republic Pictures Corp. and Republic Productions, Inc., with libeling him in their motion picture, 'Hit Parade of 1943,' seeks $50,000 damages in a suit in N. Y. federal court.

According to the complaint, the defendants are charged with portraying his personal life and his business activities when they released the film early this year without his consent. He further charges that the portrayal of a music publisher by Rick Farrell, actor, is a portrayal of himself, and intends to convey to the public that the plaintiff, 'is a vulture, a heel and a wolf.'

He seeks the amount sued for because of injury to his reputation and his business as a publisher and creator of music. Capano has a Miracle Music Co., and a sequence in the film mentions 'Miracle.'

These Three From Miller

IT'S A NATURAL **TAKE IT FROM THERE**

A LEO ROBIN-RALPH RAINGER HIT FROM THE HIT PICTURE, "CONEY ISLAND"

A NEW BALLAD **THE MOON KISSED THE MISSISSIPPI**

By A New Hit-Writing Team • CHARLES NEWMAN, Lyric • LEW POLLACK, Music

BIGGER THAN EVER **NEVER A DAY GOES BY**

By PETER DE ROSE • WALTER DONALDSON • MITCHELL PARISH

MILLER MUSIC CORPORATION • NEW YORK • Harold Wald, Prof. Mgr., George Dalin, Ass't. Prof. Mgr. Special Exploitation, Phil Kornheiser

Exploitation Mechanics Are Set, Now All That's Necessary Is Good War Song

With a major commercial network radio show lined up to launch the war songs selected by the Music War Committee of the American Theatre Wing, and a goodly number of name band leaders having made it known that they will cooperate fully in the exploitation of songs selected, it now only remains for the professional tunesmiths in civilian and service life to write 'em. All indications, as revealed at a meeting of the songwriter's branch of MWCATW held Monday (21), point to the fact that there will be little resistance in channeling good war tunes to the public in an effort to find this war's 'Tipperary.'

Typical of the glad hand that is being extended to the committee's efforts, as viewed by chairman Oscar Hammerstein, II, is the Texaco summer show, with James Melton and Al Goodman's orchestra, which will feature one selected song each week, the first to be heard July 11.

Only possible hitch to the major plug outlet, as seen by some members, was fact that with a different song heard each week there would be little possibility to give any one song the push necessary to make it the No. 1 war tune. It was pointed out, however, that the initial idea of MWC was to saturate the country with war songs and consequently have 'the' song lift its head above the others by virtue of its inherent content, lyrically, musically and in morale value, rather than by artificial plugging.

Duke Ellington, Cab Calloway, Don Redman, Woody Herman, Ray Heatherton, Vincent Lopez, Phil Brito and Frank Sinatra have pledged cooperation on their part to help exploit the chosen tunes. When it is remembered that individual performers have virtually made war songs click overnight, such as Eddie Cantor's job on 'Coming In On a Wing and a Prayer,' the unified forces of top ranking entertainers getting behind prescribed war songs and lofting at the public, en masse, can easily be seen.

An informal meeting with bandleaders and their managers, to explain the committee's purpose, will probably be called this week.

Mechanics of selecting songs are all set up, with as yet unselected members of the MWC's Song Choosing Committee slated to meet the latter part of this week for the initial job of picking the hopefuls. To narrow the selections down, a final committee is being planned to include songwriters, as contrasted with the Song Choosing Committee, which is made up of 50 odd non-writing judges.

All material should be sent to the American Theatre Wing, New York.

This War Doesn't Lend Itself to Big Hit Song Thinks Harold Arlen

As long as this war is mechanized there is very little chance of repeating any of the last war's stirring songs, according to composer Harold Arlen, in New York. 'It's very difficult for a songwriter to get excited about a jeep, or a plane, or parachute jumpers, or any other of the facets that go to make up the present war and put them down in song form so that everyone feels like singing or whistling it.'

The best possibility, according to Arlen, is a war song about the future, and the world we're fighting to preserve. 'The great song of today will tell the people of America about the world of tomorrow, and will also give everyone a clearer understanding to man of his needs and rights. With the Allies anxious to clean up Hitler and get started on the idea of living in peace, the only tune that will most likely be a bellringer, will be one that deals with post-war.

Arlen doesn't think there is a chance of another 'Over There.' Specifically, because the idea of getting over there has lost its kick, in the sense of an adventure. Today, with Russia only a matter of hours away, and London and South America the same, via plane, even the idea of getting over there to clean up isn't as thrilling as it was then.

Arlen believes that the great war song of this conflict will most likely just pop up one day, and will just be a simple, sincere effort about the world to come.

Music Notes

Herbert Stothart composing background music for 'Kismet' at Metro.

Edward Kay writing the score for 'Spotlight Revue' at Monogram.

Charles Newman and Lew Pollack writing 10 songs for 'By Jupiter' at 20th-Fox.

Freddie Rich will write and conduct the score of 'Tornado' for Pine and Thomas at Fine Arts studio.

David Snell composing the score for 'See Here, Private Hargrove' at Metro.

Leigh Harline working on score of 'Johnny Come Lately' for Cagney Productions.

ROBBINS SURPRISED AT HIS 'STANDARD' BIZ

Jack Robbins' 'Big Three' music firms (Feist, Miller and Robbins) have grossed $750,000 so far, in the first five months of 1943, and what surprises Robbins is that so much of it these days is 'standard' music. While he long dreamed of building up his standard catalog to possibly compete with such houses as Carl Fischer, Schirmer, etc., his three firms are dominantly 'popular' music publishers.

None the less a $7,000 order from a retail music store in Honolulu and one for $5,000 from far-off Australia proves that the scattered U. S. troops on all global fronts are demanding the Robbins-Feist-Miller 'standard' folios.

United Nations' Song Offensive

Concerted drive on the part of the major music publishers to plug songs of the United Nations throughout the country is now under way through the cooperation of the United Nations Information Office. UNIO at the present time is spreading some 1,000 folk, marching and songs of resistance of conquered countries, amongst the publishers, with the idea of getting the latter's contact forces to popularize the tunes here.

Catalog of songs was originally made for the OWI, which used them to shortwave the songs to the country of origin for one year, and then turned them over to UNIO. Since then, hundreds of other foreign tunes have been added with more being brought to this country by refugees just coming over.

List of songs, which include 10 occupied countries, 16 fighting countries and 36 United Nations, will be distributed to publishers, with no one house duplicating the material of another house. In the case of where the material has been originally copyrighted in a foreign country some of the publishers have promised to buy the copyright. About three quarters of the songs now in the file are in public domain.

Arrangements with the publishers are for a tri-avenue of distribution, with some offering to put out folios, others a series of sheet music, and others offering basic texts of United Nations tunes for the public schools.

In addition to timeliness of movement, UNIO is stressing tunes that have a definite permanence so that after the war publishers can use same as commercial commodities. As a means of obtaining full distribution, after the publishers take the Allied songs, the remainder will be given to radio station libraries throughout the country.

Best-Selling Discs in South America

Buenos Aires, June 15.

Aided by radio plugs, 'Bien Paga,' Argentine-Spanish number, remained in top place among local best-selling discs this month, closely followed by Brazilian 'Tico Tico.'

Following best 10, compiled from data obtained from dealers and producing companies headquartered in Buenos Aires, represent choice not only in this country but also for adjoining South American republics.

La Bien Paga (Arg-Spanish)	Ray Ventura	Odeon
	Feliciano Brunelli	Victor
	Carmen Amaya	Odeon
	Francisco Canaro	Odeon
Tico Tico No Fuba (Brazilian)	Ray Ventura	Odeon
	Eduardo Armani	Victor
	Jean Sablon	Odeon
Testimento Gitano (Arg)	Juan Carlos Barbara	Odeon
Cada Vez Que Me Recuerdes (Arg)	Libertad Lamarque	Victor
	Anibal Triolo	Victor
Ya Sale El Tren (Arg)	R. Tantari	Victor
	Miguel Calo	Odeon
Besame Mucho (Mex)	Pedro Vargas	Victor
	Hawaiian Serenaders	Victor
Si Tu Ti Quisiras (Arg)	Miguel Calo	Odeon
	Carlos Di Sarli	Victor
Ninas de la Ventera (Spanish)	Feliciano Brunelli	Victor
	Francisco Canaro	Odeon
Manana Zarpa Un Barco (Arg)	Lucas Demare	Odeon
	Carlos D'Sarli	Victor
Acurrucatita (Mex)	Eugene Nobile	Odeon
	Pedro Vargas	Victor

Pro-ASCAP Florida Bill Vetoed After Objections From NBC, CBS Affiliates

Tallahassee, June 22.

The bill which would have further legalized ASCAP's operations in Florida has been vetoed by Gov. Spessard Holland because of the objections of two Florida stations affiliated with NBC and CBS. The latter two networks had also opposed the bill because of a provision which dictated the bookkeeping method which such organizations must adopt in treating with music royalty payments due from affiliated stations. The networks pointed out that they considered the provision as unconstitutional, since it interfered with the right of contract.

Under the arrangement which now exists between the networks and their affiliates in the matter of music fees, the webs pay ASCAP, or Broadcast Music, Inc., directly and then deduct the amounts from the money owed the stations for time used by network commercials. The disputed provision sought to so modify the network-affiliates basic agreement as to bar such deductions and leave it to the stations to reimburse the networks on receipt of an itemized billing. The networks feared that this would set a precedent of national-reaching consequences.

The vetoed bill had been co-authored by Senator Frank Beacham, part owner of WJNO, West Palm Beach, Fla., and Attorney General Tom Watson. Senator Beacham introduced the 1937 law which his present bill sought to replace. The fight against Senator Beacham's new bill was sparkplugged by W. Walter Tison, WFLA, Tampa, and NBC affiliate, and Frank King, WMBR, Jacksonville, a CBS ally. Both are ex-presidents of the Florida Association of Broadcasters and ex-National Association of Broadcasters district directors, while King himself is now an NAB director at large. Beacham was supported by Gilbert Freeman, former WTAL operator.

It was suggested that the 1937 Beacham bill, serves as an advantage for network-affiliated stations over that of non-affiliated stations. The latter outlets are restricted in their music uses to works actually registered by ASCAP with the Florida secretary of state, while the network affiliates, being fed programs from outside the state, are free to broadcast a far broader ASCAP repertoire.

ASCAP is at present complying with a 1939 law, which made the registration locally of copyrights mandatory for all licensing organizations.

Pubs Accuse E. C. Mills Of 'Befuddling' SPA Writers About Terms of Contract

Major music publishers last week accused E. C. Mills, general manager of the Songwriters Protective Association, of 'befuddling' SPA members about their rights under the SPA-publisher standard agreement. Mills was specifically charged with misinterpreting Clause 4E in the agreement and with seeking to have the writers disregard the terms of a pact which has several years to go.

In a circular letter to the SPA members the week before last, Mills urged that the writers refuse to signature any papers other than the standard contract when placing a song. It was pointed out by these major pubs that Clause 4E actually provided for 'side' papers. This clause reads:

'The said composition shall not be published in any folio or composite work until...(stipulated date)...after publication thereof in regular piano copies, and subsequent to said date, only upon such terms and conditions as *may hereafter be agreed in writing* by the parties hereto.'

As for Mills' warning against the writers signing away still other rights, the pubs pointed out that the administration of performing rights are specifically provided for in the standard contract, that the ownership of television rights is still a moot point and that a recent U. S. Supreme Court decision clarified the writers' rights to dispose of his copyright renewal at any time he elected.

ENLIST COLLEGE KIDS TO RAH-RAH WAR SONGS

Plan to stimulate college kids into writing war songs for their alma maters instead of the tried and loyal rah-rah tunes, was disclosed last week by Thornton Allen, music publisher who specializes in college music. Idea, which Allen has been working on for quite a while, is to gather the products of the song writing talents of the undergrad amateur, along with the pros who do the annual college shows ('Mask and Wig,' 'Triangle Club,' etc.) and old grads who wrote the marching songs for many of the universities, into a potpourri of war songs to be used by colleges and schools throughout the country.

Incentive for the plan came with the recognition of the 'V. M. I Spirit' by General Marshall, chief of staff of the U. S. Army, who asked for reprints of the song to be sent to forces all over the world. Army officials indicated that with half of the 400 available colleges and universities throughout the country now housing servicemen, in one form or another, new war songs devised by the college students, and circulated amongst the campuses, would do a great deal to build morale.

Such writers as Dr. Myio Sweet ('Fight on for U. S. C.'), W. R. Law ('On Iowa'), and Ed Sykes ('Bow Down to Washington') along with writers of Princeton University's Triangle Club, University of Pennsylvania's Mask and Wig, and the the Harvard Hasty Pudding shows have all been approached and are organizing amateur songwriters with the idea of turning out war songs.

KEEP YOUR PROGRAM

"IN TUNE" WITH THE HEADLINES

Sing and Play The Songs Of The Men In Service —

Salute them by their first name!

INFANTRY	Man To Man
QUARTERMASTER CORPS	Fighting Quartermaster Corps
MERCHANT MARINE	Men Of The Merchant Marine
NAVAL AVIATION	Sky Anchors
AIR TRANSPORT COMMAND	High Away
MARINE AVIATION	The Flying Marines
ARMORED FORCE	Roll Tanks Roll
PARACHUTE TROOPS	Look Out Below
WAVES	WAVES-In Navy Blue
NAVY NURSES	Navy Sweetheart Song
ARMY AIR CORPS	Toast To The Army Air Corps
MILITARY POLICE	MP — That's Me

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NLRB Would Balk Sunbrock Attempt For AFL Circus Charter in Secession From AGVA; See Company Union Rap

Any attempt by circus performers to secede from the American Guild of Variety Artists and form their own union will meet with opposition from the National Labor Relations Board and result in charges of dual unionism lodged against the organizers, according to AGVA execs.

The threat to apply to the American Federation of Labor for a charter on behalf of circus performers was hurled at the AGVA execs last week by promoter Larry Sunbrock during his feud with the vaude and nitery union over posting of a bond for his Big Top, Inc., circus on the lot adjoining the Roxy theatre, N. Y. Sunbrock contended that a poll of the performers lined up for his circus disclosed that 99% of them were anxious to set up their own union on the grounds that the conditions that apply to nitery and vaude performers differ from those working under canvas.

'The National Labor Relations Board has placed circus performers under jurisdiction of the Associated Actors & Artistes of America,' said Matt Shelvey, national AGVA administrator. 'The parent 4A's in turn has bracketed the circus people into AGVA. Any other setup would be purely an employer's (or company) union, without recognition from either the AFL or the CIO, with results that the labor board would step in immediately and clamp down on the dual unionism.'

NLRB legal aides say that, in the event AGVA files a complaint, it will investigate the relationship of the contemplated union between employer and employee in view of the NLRB's insistence that there be no company interference or support in the formation of any union. However, the legal aides add, the NLRB, in accordance with its practice, will not institute proceedings on its own initiative, acting only in the event that a formal complaint is filed.

AL TRAHAN-J. C. THOMAS A SAGA OF SHOW BIZ

Al Trahan's convalesence in the California home of John Charles Thomas highlights the unusual way the comic and singer met and became friends.

When Thomas was just starting his career, he was booked in a California theatre where the vaude headliner was appearing. Trahan, with a starring clause in his contract, saw the strange (to him) name of the singer in lights and the top-billing of the baritone burned Trahan plenty. On day of first matinee, Trahan agreed to go on, providing billing was changed pronto. Standing in the wings to get a load of the singer, the strains of an Italian song Trahan's mother had sung to him as a child burst from the Thomas pipes. Trahan, fighting his resentment, ended up with moist orbs. When Thomas came offstage, the comic shook his hand and said, 'As far as I'm concerned the billing can stand!'

That started a friendship that is well known in show biz. Trahan, who has a good pair of pipes himself, used to give parties with Thomas in attendance and play a Victor record of one of the famous Thomas discs. Gag was that Trahan had made the record, Thomas furnishing the label, and when the raves started for the Thomas rendition Trahan would confess the truth. Then Thomas would do comedy.

Trahan recently had a long siege at Polyclinic Hospital, N. Y., with pneumonia.

Ex-Det. Cafe Owner On Trial in Citizenship Rap

Detroit, June 22.

Billy Shaw, former owner of the Barbary Coast nitery here, went on trial last week in Federal Court charged with violating the naturalization laws. Former Canadian boxing champ had been in the nitery business here for some years until an investigation disclosed that he had been voting as an American citizen although he never had completed his naturalization papers.

Results of Federal check had caused the State Liquor Control Commission to order him to dispose of his nitery holdings here.

West-Page Win $919 Pay from 'Roller Follies'

Settlement was reached last week in the claim filed by Buster West and Lucille Page against Harold Steinman, Cincinnati promoter, whose 'Roller Follies' folded in Texas last November. Steinman, who owed the acts for 10 days pay, settled with most of them for 50c on the dollar, but West and Miss Page held out for the full amount and pressed their claim through the American Arbitration Assn.

Meanwhile, however, the American Guild of Variety Artists, under whose jurisdiction roller shows are placed, stepped into the picture and, on threat of placing Steinman on the national unfair list, obtained the full amount due the team. Sum owed was $919.

Settlement mutually releases both parties from pact under which West and Miss Page were to go into Steinman's new roller show, skedded for opening in Chicago next month. AGVA says it won't permit Steinman to open unless he posts bond with the union covering week's salary for acts.

10G AGVA Surplus, $200 6 Mos. Ago

Regarded as indicative of the current boom in vaude and nitery circles is the comparative affluent financial structure of the American Guild of Variety Artists.

Whereas six months ago national AGVA's treasury boasted less than $200, today it is more than $10,000 in the clear, with funds rolling in weekly from the various AGVA locals throughout the country. With the current demand for acts of all types, the paidup membership of AGVA is at an all-time high, it's reported, with the locals contributing their per capita share of 35% of all assessments to the national office.

New York local of AGVA last week turned over a per capita check for $250 to Matt Shelvey, national administrator.

'Ice Capades' Chorines Get $15 Wk. Rehearsal Boost

Los Angeles, June 22.

Rehearsal pay of 75 members of the Ice-Capades chorus was raised from $25 to $40 a week through an agreement between Florine Bale, regional director of the American Guild of Variety Artists, and John Harris, producer.

Agreement also provides a tilt from $50 to $55 per week for choristers when the skating show opens in September.

Holyoke 300G Fire Shifts Weekend Show to Aud.

Holyoke, Mass., June 22.

To avoid disappointing the customers who crave weekend entertainment, Manager Homer Rainault of the Valley Arena Gardens, which was gutted by a $300,000 fire last week, switched his bill for Sunday (20) to the city's War Memorial Auditorium. Mayor Henry J. Toepfert offered the use of the hall.

Because of the fireproofed walls required in a tenement district, it was thought possible to use most of the Arena's standing partitions for roofing over a one-story building. The Pine Room can be fixed without too much trouble, Rainault said, though war priorities prevent returning the structure to its former height. The desire to retain his liquor license prompted Rainault to try this temporary expedient.

Instead of the usual three Sunday shows at the Arena, Rainault booked five for the city auditorium, with the bill featuring Lucky Millinder, the Ink Spots, Sister Rosetta Tharpe and Peg Leg Bates. Central location eased transportation problem, too.

Comedian Jack Pepper has joined Bob Hope for tour of Army camps overseas.

Corio's Billing Row

Oakland, Cal., June 22.

Stripper Ann Corio is putting in a stormy week at the T & D, where she's in a vaudeville unit with Frankie Masters' band and the Glenn Miller Singers with Marion Hutton.

Row began over billing, Miss Corio contending she rated top position. Clarence Laws, operator with Joe Blumenfeld of the theatre, held that contract didn't specify billing and in his opinion Masters and Miller troupe topped her. After threats of cancellation and walkout, Miss Corio agreed to go on for the opening show (17) only to discover trunk containing her strip costumes was missing. She played half of her act —a kissing bit from burlesque with Charlie Stewart—at opening show.

By coincidence, Miss Corio is opposition to Johnny 'Scat' Davis, at the Orpheum. Davis has part of the show that she will use on her eastern unit tour.

Dancers' Debt Should Not Have Been Deducted From Pay, Sez AGVA; Quiz Set

Philadelphia, June 22.

A hearing has been scheduled for Thursday (24) by the board of directors of the American Guild of Variety Artists on charges brought by a dance team against the Shangri-La, charging that Noel Sherman, producer at the spot, had allegedly held out $60 of their salary.

The charge was brought to the attention of the New York office of AGVA last week by Renee and Laura, who appeared at the Shangri-La some weeks ago. The hoofers claimed that they received a check for $96 from Dewey Yesner, operator of the club, but that the check was stopped on orders from Sherman and they received only $36 for the week. They alleged that Sherman had taken $60 of their pay on the grounds that he had advanced them that sum for costumes.

Sherman, when apprised of these charges, said he knew nothing of the complaint until it was brought to his attention by Matt Shelvey, national AGVA administrator.

AGVA took the position that Sherman had no right to deduct from the girls' salary any money due him personally. The proper proceedure, according to AGVA, was for Sherman to make his claim through the union.

The New York office of AGVA at first set 2 p.m. Friday (18) as the deadline for the settlement of the claim against the Shangri-La, after which the place was to be placed on the 'unfair list.' However Sherman went to New York and conferred with Shelvey, and the hearing on the charges was ordered.

N. Y. ROXY, AGVA STILL AT ODDS ON REHEARSALS

Despite new efforts last week to reach an agreement, rehearsal clauses continued to stalemate Roxy theatre, N. Y., reps and the American Guild of Variety Artists on working conditions for the Gae Foster Roxyettes, house line. Claimed by the Roxy that rehearsal restrictions as set forth under AGVA terms would drastically interfere with the Roxy stageshow standards.

Stalemate over the new working conditions, with the Roxy reps opposed to overtime pay for the hours it feels necessary to whip shows into proper shape, stems from the fact that the last contract pacted between the theatre and AGVA occurred when the Roxy was changing its bills weekly. Hence it wasn't confronted with a situation requiring a switch in hours during the week immediately preceding a new show, when the chorus is put through rehearsal paces.

Roxy wants to work the chorus 20 hours during such weeks, with no overtime, but AGVA nixes the proposal, placing a 15-hour limit and demanding overtime for the extra five hours. On weeks other than those preceding a new show, Roxy wants the chorus to work 13 hours without extra pay, but AGVA puts the figure at 10. Roxy, meanwhile, has applied to the War Labor Board to increase the salaries of the chorus.

Billy Diamond Joins Fisher

Chicago, June 22.

Billy Diamond is leaving the Central Booking Office where he has been associated for the past two years, to join the Arthur Fisher office in New York.

Independent Contractor Setup, Where Performers Would Not Be Subject To Withholding Tax, Snags Talent Unions

Talent unions and their legal representatives are being swamped with requests from performers throughout the country seeking clarification of their status in regard to the 20% withholding tax. Question of whether they are independent contractors, with the resultant non-deduction clause, or employees, under which circumstances the deduction is to be made, has the legal minds double-checking on the newly-formulated law.

Situation in particular presents a problem to USO-Camp Shows, Inc., in regard, notably, to acts currently circuiting the army camps and navy bases in this country and offshore. Since the entire Camp Show setup is predicated on the raising of funds via public subscription, with the attendant desire to keep bookkeeping and other administrative expenses to a minimum, the CSI execs are currently consulting their legal reps to determine if they can't give them an 'independent' rating, thus relieving the morale organization of the bookkeeping headaches involved in making the deductions.

With upwards of 1,200 performers, stagehands, advance men, etc., to be accounted for, the Camp Shows execs find themselves faced with the problem of expanding its administrative setup to handle the complicated bookkeeping stance unless provisions are made whereby the acts, given the status of independent contractors, can continue to receive their full contractual salary, thus switching to the performers the obligation of filing their own tax returns at the end of the year. It's contended by the CSI execs that, in view of the fact that it's been the practice in the commercial theatre to recognize the performers as independent contractors, the same situation should apply to Camp Shows.

AGVA's Suggestion

At the same time, the American Guild of Variety Artists, besieged with hundreds of communications from vaude and nitery performers seeking clarification of the law, is suggesting to acts not wishing the deductions to be made to provide in their employment contracts that they are considered independent contractors.

Views expressed by Mort Rosenthal, associate national counsel for AGVA, has a direct bearing on all acts currently engaged in vaude and nitery work.

'The 20% deduction provided for by law to be made from the salaries of all employees, in our opinion,' says Rosenthal, 'applies only to people who are in the relationship with the party paying for their services of an employee and employer. If an artist is not an employee, but is an independent contractor, the deduction should not be made. The question, therefore, will often arise as to whether a particular person or act is an independent contractor or an employee. The usual test is whether a person is an employee (for example, the right to hire or fire, to direct the manner in which the act shall be done, etc).

(Continued on page 57)

Ice Show Settles Pact With Atlanta Hotel

'Star Spangled Ice Revue,' which had recently been booked into the Henry Grady hotel, Atlanta, and subsequently cancelled when a city ordinance put a clamp on night drinking in public places, settled with the hotel management last week, agreeing to accept $500.

Ice show had been booked into the hotel's swank Paradise room on a long-term contract at $1,000 a week. When the liquor clamp went into effect, Juddy Johnson, manager, served notice he'd have to shutter and won a cancellation, stipulating, however, he'd rehire the act when and if the spot reopened.

Subsequently it developed that the room never closed, with a drastically curtailed floor show policy since prevailing, with bandsmen doubling into specialties, etc. Ice show in turn contended that the continued operation voided the cancellation and demanded it be spotted into the room. In lieu of the latter agreement the act last week accepted the $500.

R. C. Music Hall Wins S. S. Refund

Federal Judge Simon H. Rifkin, on Friday (18) ordered that judgment of $1,079 be entered against the Government in an action brought by Radio City Music Hall Corp., to recover that amount paid under protest in 1939, as Social Security taxes.

The Music Hall had protested the taxes paid on the wages of 117 feature performers in 1938. It claimed that the 117 were not 'employees' within the meaning of the Social Security law but were 'Independent contractors.'

Judge John W. Bright granted the Music Hall a refund, and the Government appealed but lost when the Circuit Court of Appeals affirmed the decision.

Parisienne, Zanzibar Signed by N. Y. AGVA

Providing for a $60 minimum for principals under a 'B Plus' classification, a contract was pacted last week between the American Guild of Variety Artists and La Vie Parisienne, N. Y. nitery. The contract makes no provisions for chorus minimums, since the spot operates without a line.

Skedded for signaturing this week is a pact covering minimums and working conditions for performers at the new Zanzibar, Broadway nitery located at the spot formerly occupied by Benny Davis' Frolics atop the Winter Garden theatre. Zanzibar, which will feature all-colored entertainment, is slated for opening about July 1. Spot is given an 'A' classification, with $75 minimum for principals and $45 for chorus.

Philly's Competition

Philadelphia, June 22.

In order to compete with the plethora of names at midtown clubs, operators of 'musical bars' in this town have turned to this type of entertainment as attractions instead of the usual cocktail units which provided the sole entertainment in these spots up to now.

With patrons flocking to the Shangri-La to hear Harry Richman, Ritz Bros. et al. and the Bali presenting Jackie Gleason and others, the musical bars are now on the lookout for vocalists and instrumenalists known to the public.

The Cove, one of the midtown spots under Fankie Palumbo's management, is currently featuring Fats Waller, with Frances Faye pencilled to follow. The Musical Village currently features Mary Lou Williams, recently at Cafe Society, N. Y.

Bookers have been approached by operators of other midtown bars with offers for similar talent.

43 HOLYOKE NITERIES SHUT BY SAFETY RULES

Holyoke, Mass., June 22.

State Building Inspector Val LaLaliberte has decreed that only eight of the city's 51 dine-and-dance spots meet statutory safety requirements. As a result the other 43 night spots will drop their dancing, but will continue drink-serving.

Principal objection against the spots was the failure to have doors that swung out and also to have sufficient exits. A followup of the Cocoanut Grove tragedy in this state, the move was expected to cause most of the places to meet the legal requirements eventually, though labor and material shortages will make the return to normalcy a slow one.

VAUDFILMERY UNDER CANVAS

San Antonio, June 22.

A new tent show has made its appearance here, owned and operated by Paul Garza, manager of the Obrero. New tent theatre, known as the Colonial, will seat 500.

Pictures and vaudeville presented. Trade made up of Latin-Americans mostly.

Night Club Reviews

RIOBAMBA, N. Y.

Connee Boswell, Arthur Blake, Blair & Dean, Line (5), Roy Fox and Noro Morales orchestras; $2 & $3 minimum.

Not the first time for Connee Boswell in a floorshow, but it's doubtful whether she's ever enjoyed a greater personal click in a night club atmosphere than she did here opening night (Thursday). She literally sang her way into the personal affections of everybody in the club and, even after eight numbers, was being vociferously asked to sing on and on. If it wasn't for the curfew, she might be singing yet.

There's no gainsaying this singer's charm of delivery and phrasing of a popular song. If there's better salesmanship of 'Coming In On a Wing and a Prayer,' or 'Stormy Weather,' or 'They Can't Take That Away From Me,' or, for that matter, any other number she essays to sing, it has not yet been discovered. She's closing the show here, but that's natural. What could follow?

Plus Miss Boswell, the Riobamba has two other excellent turns in the layout. Arthur Blake, a satirical mimic, starts slow but warms up to a wow finish with his takeoffs of w.k.s, principally filmites. However, his encore on Eleanor Roosevelt, is not so choice. As a subject for mimics, the First Lady has been overworked. As a matter of good taste, a takeoff on her is always doubtful, even though the shock laughs are usually loud.

The young, mixed dance team of Blair and Dean are wholly satisfying in musical comedy routines, with the girl's looks (she's a ringer for Deanna Durbin) and chassis contributing largely to the overall effect of their work. Riobamba's five-beaut line, is costumed prettily, per usual, and okay in simple ensemble routines. Latter were crimped somewhat opening night, however, by the cramping of the dance floor with extra tables.

Roy Fox capably plays the show and foxtrots; with alternate Noro Morales likewise forte on the Latin music. *Scho.*

La Martinique, N. Y.

Frances Faye, Eugene Van Grona, Irene Hilda, Dick Haymes, Martiniqueens (7), Maxmilian Bergere Orch, Socassas Orch; staged by Van Grona; $2.50 minimum, $3.50 holidays.

With Frances Faye stepping into the spot vacated by Jackie Miles and Dick Haymes holding over and from all indications set for a run, La Martinique has come up with an hour-long summer revue loaded with entertainment. In fact, with the exception of Miss Faye, who sparks the current layout and definitely establishes herself as a natural for this swank nitery spot, the Gene Van Grona production is for the most part a carryover that still adds up to one of the choice boite values around town.

The Van Grona idea of backgrounding each of the production numbers with a motif geared to a musicomedy aspect—thus the 'Pepe Le Moko' bit rates as a top nitery turn—accounts, in part, for the all-round satisfactory results achieved. Coupled with the spotting of such distinct personalities as Miss Faye and Haymes, it's easily understandable why this spot remains in the groove.

Miss Faye's piano-singing-comedy routine, patterned along familiar lines and with material used in former vaude and nitery engagements, has been streamlined with an effectiveness that makes every minute add up to sock values. Whether it's her straight keyboard soloing via 'Rhapsody in Blue,' her 'Sorrento,' her climaxer 'Shut My Mouth' or the hilarious takeoff on the 'Remember when I wrote' boys, she lets herself go and is in her stride throughout. Her ad libs, with orch leader Maximillian Bergere as an effective foil, heighten the comedy, but when caught, rendered sotto voce and strictly for the closeby ringsiders, thus being lost to the floor in general. The zaaa-zu-zaaa girl has modified her hot scat singing style to blend neatly with her now svelte appearance (she's taken off about 40 pounds).

The six Martiniqueens, long on looks and tastefully costumed, are a distinct asset to the show, as is Von Grona, currently doubling as a hoofer and working with Irene Hilda on the emoting. One of the click turns is his recitative on the 'Land of the Fairies,' seguing into a neat strip in which he emerges from a zipped-up tux into a gob outfit for a 'Dive Near Brooklyn Navy Yard' turn. The svelte Miss Hilda registers in the 'Pepe Le Moko' bit and again in 'La Martinique Wedding,' while 'Twilight Serenade,' featuring dancer Rae McGregor, and 'Swing Shift' continue as standout production numbers.

Haymes, of course, is still scoring with 'I See Your Face Before Me,' 'Black Magic,' 'As Time Goes By,' 'Would It Be Wrong,' etc. The swoonboy is surefire.

Bergere plays for the show and alternates with the crack Socassas orch for the customer dancing. *Rose.*

BLUE ANGEL, N. Y.

The Revuers (4), Vera Sanoff, Hector Montverde, Lil Green, Leonard Ware 3, Stuart Ross; $3 minimum.

It's about time for somebody to really 'discover' the Revuers. This is open-season for Great Discoveries of what's been under producers' vision for some time. After a while they take certain things for granted, perhaps not noticing the marked progress of talent which has become 'standard.' Or, probably more to the point, since all this is conjectural, it's a matter of those w.k. lucky show biz breaks.

The Revuers started off as a quintet, now being an equally divided foursome, two or three seasons ago with their clever wordage in the Village spots, but have progressed so markedly they're almost new all over again. Their stuff now has stature and sophistication of an adult nature, rather than the formerly casual smart-aleck stuff.

Their treatment of motion picture trailers, from the Radio City Music Hall 'We take pride' technique, to the Loew's intermediary merchandising, and down to the 42d St. sexsational ballyhoo is a gem. So is their 'Reader's Digest' routine, while their Banshee Sisters (takeoff on the Andrews) is a putter-awayer. They have a travesty on those corny Shubert operettas that's catnip for the Sardi's set. But withal their stuff is smart and, what's more, commercial. Irving Caesar has been touting them for his forthcoming stage musical and, given the right auspices, the Revuers will wow 'em for $4.40 as they do in the $3-minimum saloons.

The Blue Angel is a plus East 55th St. nitery, presided over by Herbert Jacoby and Max Gordon (of the Village Vanguard cafe, not the legit producer), the latter the silent partner. It has finally found itself seemingly, if this show is any criterion.

Vera Sanoff is the new diseuse, a very personable songstress, substituting for the ailing Mme. Claude Alphand. Miss Sanoff has been a Jacoby starlet at his Ruban Bleu, before opening this new boite, and she knows her Continental song values. Hector Montverde is nice vocal interlude; hails from Venezuela, has a pleasant tenor and smile to match, singing his lilting ballads with unction. Lil Green (New Acts) clicks. Leonard Ware Trio, dusky swingologists, plug the waits, and Stuart Ross is at the Steinway for skillful accomp and interludes. *Abel.*

WALNUT ROOM, CHI

(BISMARCK HOTEL)

Chicago, June 16.

Art Kassel's Orch (13) with Gloria Hart, Jimmy Featherstone, 'Cub' Higgins, Phil D'Rey, Lischeron & Adams; $1.50-$2.50 minimum.

Opening of 'Summertime Revue' is of three-fold importance. It marks the 50th anniversary of the hotel; ushers in the newly remodeled and redecorated Walnut Room, and brings Art Kassel and his orch back for the 13th consecutive year. Room has been brightened up by bleaching the dark walnut panels, changing the illumination and adding light-colored drapes and glass curtains. Result is one of the smartest looking rooms in town.

Lischeron and Adams are outstanding with nicely routined dances including a wltz, with some unusual lifts; a Cuban rhumba, a Spanish two-step and a South American tango. Do all in smooth manner to good response.

Phil D'Rey is a ventriloquist of no mean ability but is somewhat handicapped by poor material. As is, his best are the singing bits and whistling while smoking. Fair hand at show caught.

'Cub' Higgins, from the band, repeated his versions of 'K. P. Serenade' and 'Mama With the Moola' from the last show and Gloria Hart, Kassel's femme soloist contribs 'That's My Weakness Now' and 'Alexander's Ragtime Band.' Jimmy Featherstone solos 'It Started All Over Again.'

Kassel's orchestral stylings fit this room perfectly, being neither too hot nor too sweet. Band's featured number is a satire on radio theme songs, well done and enjoyed by the customers. *Morg.*

Hotel New Yorker, N. Y.

(TERRACE ROOM)

Donn Arden production featuring Bob Russell, Bob Whight, Mary Jane Lawson, Billy Peterson, Mary Jane Yeo; chorus: Grace May, Lucy De Long, Lynn Clare, Janice Hamilton, Helen Dutcher, Florence Walters; costumes, John Booth, Jr. (Mme. Berthe); songs, Lee Morris; Jerry Wald Orch with Betty Bonney, Dick Merrick; (relief bands, Peter Kent, Art Paulson); $2 dinner minimum; $1 and $1.50 supper cover.

The Hotel New Yorker's Terrace Room remains the standard-bearer among ice-shows in a nitery environment. It's been many a season since the late Ralph Hitz rolled out the portable rinks, and now Frank D. Andrews, Carl Snyder, et al., are carrying on a worthy—and lucrative—tradition.

Donn Arden has again put together a right, tight ice revuette, handsomely costumed by John Booth, Jr.'s imaginative creations, and with an expert troupe on the ice and on the floor, for this time the show does its stuff on terra firma as well as on the frigidaired floor.

Captioned 'Manhattan Holiday,' it's an imaginative and cohesive little show, as Bob Russell, expert singing emcee, charts its course. It opens with a Broadway traffic jam (on the ice), with starlet Mary Jane Yeo as the 'Girl of the Moment' (Gertrude Lawrence excerpt), which segues into 'Put Your Cares On Ice,' deft thematic by Lee Morris (who incidentally is a history tutor in Boston, who writes tunes on the side). Bob Whight and Corynne Church then engage in solos and double routines, along with Mary Jane Lawson and Billy Peterson, with his clever figurations. Miss Lawson's highlight is 'Valse Bluette.' She's an 18-year old cutie.

Miss Yeo, also in her teens, and slated to double into the new Center ice show, has a socko Cuban voodoo specialty, along with her general spotlighting throughout. The Whight-Church standout is their gaucho routine. As part of the 'Manhattan Serenade,' the action shifts to a Park avenue stroll and thence to a Harlem revival session with appropriate zooted costuming. Throughout the six lookers in the line, captained by Grace May, form versatile background. Conferencier Russell holds everything together with the aid of an intelligently patterned medley.

Jerry Wald and his clarinet is the new band draw, with Betty Bonney and Dick Merrick on the vocals. Wald is among the newcomers in band names and evidences his potency by the hoofology appeal. *Abel.*

Show Biz's Post-War C. of C.

Continued from page 1

Entertainment Industry for War Activities.

Conference Board will be comprised of a delegate and alternate from 60 allied crafts and organizations from screen, stage, radio and music—not only creative and craft workers but also managers, broadcasters, producers, etc., who will work out a gigantic project to hypo morale. James A. Sauter, of the United Theatrical War Activities Committee, was designated to arrange for the conclave, which will be held at the Waldorf-Astoria.

Public Relations Committee

Meanwhile, a public relations committee will set to work to 'sell' to the public at large and to Congress and Washington the story of the vital role that show biz has been playing in the war effort and of the plans to increase its contribution. Named to the committee are Sauter, Walt Dennis, Abe Lastfogel, Oscar Doob, Anita Grannis, Diana Dunning and Abel Green ('Variety').

A committee to formulate a proposed agenda for submission to the Continuation Committee, which will later sit as a whole to pass on it and formally present it to the Conference Board, was chosen as follows: George J. Schaefer, who heads the steering committee evolving the current plans for submission to the Conference Board; Kermit Bloomgarden, Walt Dennis, William A. Fricke, Paul N. Turner, George Heller, Solly Pernick, James A. Reilly, Anita Grannis, John Anderson, William Feinberg, Philip Loeb, Lastfogel, Howard Bay, Harry Brandt and Green.

Regular Thursday Confabs

Invitations went out last week to all the allied agencies seeking their pledge, requesting their designation of a delegate and alternate and urging that the various units meet to formulate their statement of projects in order that a concrete agenda may be laid before the Conference Board. To expedite the various contributions, the Continuation Committee will meet each Thursday night, up to the time of the Conference Board powwows, when the committee, its purposes accomplished, will be dissolved.

Keynoting harmony in the industry's endeavor to make a lasting contribution was the presence at last Thursday's session of Jack Miller, representing the American Guild of Variety Artists. The vaude and nitery union had previously been under the impression that it was being given a brushoff by the Continuation Committee. Matt Shelvey, national AGVA administrator, explained Friday (18) that AGVA was anxious and willing in every way to help contribute to the united efforts of show biz in the war effort and that the situation had been created due to a misunderstanding, with no intention to slight AGVA.

All Branches

From Hollywood came a telegram from Walter Wanger, president of the Academy of Motion Picture Arts & Sciences, pledging united support of the Academy in the ambitious project. Other organizations enlisted in the program include:

Actors Equity, Chorus Equity, Advertising Federation of America; American Assn. of Advertising Agencies, Allied States Assn. of Motion Picture Exhibitors, American Communications Assn., American Federation of Musicians, local 802, AFM; American Federation of Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, ASCAP, American Theatre Wing War Services, Inc.; Artists-Managers Guild, Artists Representatives Assn., Associated Actors & Artistes of America (4 A's originally sponsored the National Conference of Entertainment Industry for War Activities); Associated Broadcast Technicians, Assn. of National Advertisers, Assn. of Theatrical Agents & Managers, Authors Guild, Authors League of America.

Dramatists Guild, Broadcast Music, Inc.; Hollywood Victory Committee, Hollywood Writers Mobilization, Independent Theatre Owners Assn., IATSE, League of N. Y. Theatres, Motion Picture Producers and Distributors of America, Motion Picture Theatre Owners of America, Music Publishers Protective Assn., National Assn. of Broadcasters, National Assn. of Legitimate Theatres, National Community Theatre War Council, National Showman's League.

National Theatre Conference, Negro Actors Guild, Radio Directors Guild, Radio Writers Guild, SESAC, Screen Actors Guild, Screen Directors' Guild, Screen Publicists Guild, Screen Writers Guild, Society of Independent Motion Picture Producers, Songwriters Protective Assn., Theatre Authority, Theatrical Protective Union, Theatrical Wardrobe Attendants Union, Local 764; Treasurers and Ticket Sellers Division of IATSE, United Scenic Artists, USO-Camp Shows, Inc.; United Theatrical War Activities Committee, Variety Clubs of America, War Activities Committee of Motion Picture Industry, War Advertising Council, and Writers War Board. In view of the important role of trade papers in the project, they will be represented on the Board by Abel Green of 'Variety.'

Wanted: a Better Billing

Citing importance of psychological factor, industry toppers mapping the expanded show biz contribution to the war effort are looking around for a new and simpler monicker in place of the present title, National Conference of Entertainment Industry for War Activities.

Figured that the long-winded title will have a negative reaction as far as the public in general is concerned while subbing such a handle as, say, National Entertainment Industry Council, suggesting a post-war aspect and permitting a breakdown to NEIC, would click more readily. Latter title was merely thrown in as a suggestion.

A Hurricane of Laughs
ALAN GALE
America's No. 1 M.C.
A Comedy Find
WRITE WIRE PHONE
Walnut 4627
Walnut 9451
JOLLY JOYCE
Earle Theatre Bldg., 11th and Market St., Phila.

RINELLA-GRAMS
NOW PLAYING CHICAGO'S FINEST ENTERTAINMENT
TED SMITH, World's Greatest Comedian
Tommy "Moe" Raft, Winton and Diane, Margo Good, Swansons with Rudolph, Sol Feola, The Brown Derby Debutantes, Frank Pichl's orchestra, Ralph Blank's orchestra, Tay Voye Trio.
THE TOP NAMES OF FILMDOM
RINELLA'S BROWN DERBY CAFE
CORNER MONROE AND WABASH, CHICAGO
★ ★ ★ ★ ★ ★ ★ ★ ★
AGENTS WRITE OR PHONE CENTRAL 1314 OR CENTRAL 4908

THE HUMAN DIVE BOMBERS
FREDDIE GORDON and TIMMY ROGERS
12th WEEK!!
10 MORE TO GO at the HOLLYWOOD CASINO
Hollywood, Calif.
Management: WM. MORRIS AGENCY

Sunbrock Circus on Day-to-Day Basis, but Pay Snarls Continue

Larry Sunbrock's 'Big Top' circus on the lot adjoining the Roxy theatre, New York, got rolling Friday night (18) after a nine-day series of postponements and an assortment of troubles for the promoter—but on a day-to-day basis, contingent on Sunbrock turning over to the American Guild of Variety Artists $1,000 daily until a $10,000 cash bond has been posted to guarantee salaries of performers. When and if Sunbrock fails to produce the $1,000, the acts, musicians, stagehands and other employees under jurisdiction of allied crafts will walk off the grounds.

Although up to yesterday (Tuesday) Sunbrock was meeting the daily deadline, for a while Monday night it looked as though the 'Big Top' would do a sudden fold, with the various unions ready to pull the men and women out unless the promoter came across with the $1,000 due as the Monday payment and unless he cashed a check for $1,000 he had turned over to AGVA on Sunday, payable on Monday. When, at the conclusion of the Monday afternoon performance, the coin was not forthcoming, Matt Shelvey, national AGVA administrator, served notice he was calling off the acts; that he 'couldn't do business with Sunbrock' and the musicians, stagehands and other union members would join in the walkout.

Five minutes before the scheduled Monday night performance, however, two of the circus backers, Dick Squires and Allan Conrad, showed up with the necessary money. AGVA and the employees were paid off and the performance went on within 10 minutes. Reported yesterday (Tuesday) afternoon that a new financial setup was in the making to take the circus off the day-to-day basis.

$4,200 for 1st 8 Shows

The first eight performances, between Friday night and Monday night (three shows were given Saturday) brought approximately $4,200 into the till, necessitating additional backers' coin in order to meet the AGVA deadlines and the payroll.

Showdown was reached in the protracted dispute between Sunbrock and AGVA—one of the many stumbling blocks that held up the opening originally skedded for June 9, when representatives of local 802, American Federation of Musicians, the stagehands' union and the Allied Theatrical Crafts Union prevented Sunbrock from putting on a dress rehearsal last Thursday afternoon (17) and agreed to walk unless AGVA's compromise terms were met. This called for a down payment of $2,500, which was turned over on Friday (18), with $1,500 of the initial payment laid aside for back salaries for a number of AGVA acts that checked off the idle circus grounds after cooling their heels for a week and decided not to wait around any longer.

First show was put on Thursday night but was more in the nature of a dress rehearsal, with the official opening the following night. Attendance was slim and continued that way over the weekend and on Monday, with the first night show on Saturday and the Sunday night show registering the best take, approximately 70% capacity. 'Top' is scaled for a possible gross of $22,000 a week if playing to capacity.

According to Sunbrock, majority of the performers expressed a willingness to waive their right to pay for the period of idleness, during which the promoter also ran into a jam with city authorities over building construction regulations, but these were straightened out by Thursday, when License Commissioner Paul Moss okayed the license for the circus. License, however, is for a 10-day probationary period, with the city reserving the right to withdraw it.

AGVA execs nixed the idea of the acts going without pay for the week which they didn't work but eased the terms under which Sunbrock must turn over the coin to the performers for that period. The promoter was given several weeks to square matters. Weekly pay nut is estimated at about $7,500.

17 Shows Weekly

Another condition laid down by AGVA and agreed to by Sunbrock was that, although the acts had been contracted for 20 shows a week, they'll only be permitted to work 17. AGVA thinks 20 shows would work a hardship on the performers.

'Top' is going on without use of wild animals, Sunbrock bowing to demands of Commissioner Moss that he cancel the acts featuring lions, tigers and elephants. Animals are being quartered in two garages on 51st street, opposite the circus grounds. Fear of a stampede in the event of an air raid alert, due to proximity of the loud sirens atop Rockefeller Center, is said to have occasioned the city's nixing the inclusion of the animals. Meanwhile, AGVA execs claim they paid out nearly $50 to feed the animals last week because of Sunbrock's failure to pay off the owners.

Because the circus program cover features pictures of wild animals, a number of customers have been squawking, demanding return of their money, with resultant refusals at the b.o.

Attempt was made Sunday afternoon to bring in several elephants through the 51st street entrance but they didn't get further than the police stationed outside, it's reported.

Number of laborers, told to show up Monday afternoon at 1 o'clock for their pay, did a burn when they were handed checks with instructions to cash them at the b.o. There they were told there was no money; to 'come back at 9 o'clock tonight.' Payoff was made possible by the arrival of the two backers.

War Dept. Needs Chirpers

Louis Bernstein, president of Shapiro, Bernstein & Co., is seeking to recruit 50 teams of singers to tour Army camps in this country to instruct servicemen in community singing. Salaries will be paid to the professionals selected by Bernstein for each assignment.

Bernstein was asked to assume this task by the special service division of the War Dept.

BILL BARDO

And His Orchestra

—after 52 consecutive weeks of Army Camps—just concluded an eminently successful week at Loew's State, New York, where 'Variety' said:

"Bardo's band good musical combination of 13 men . . . Bardo plays violin well . . . good arrangements . . . registers strongly."—*Char.*

June 22-July 4 TUNE TOWN BALLROOM
St. Louis, Mo.
MUEHLBACK HOTEL, K. C., July 7-July 31

Dir. General Amusement Corp.

AGVA Refutes Jersey Rum Solons on Need For Night Club Permits

Philadelphia, June 22.

The Philly local of the American Guild of Variety Artists last week asked its attorney for a legal opinion on the validity of a recent ruling of the New Jersey Department of Alcoholic Control requiring non-resident acts to obtain special permits in order to work in niteries in that State.

Non-resident entertainers must pay fees of $2 (under 21) and $5 (over 21) and present photographs and fingerprints and answer a long questionaire as to background, citizenship, etc., when applying for a work permit in Jersey.

Officials of AGVA claim that inasmuch as entertainers have no direct contact with the actual sale of liquor, and under both State rules and union regulations are forbidden to mix with patrons, they do not come under the jurisdiction of the Department of Alcoholic Control. If the AGVA legal brains deem the ukase is illegal, the union may make a court test.

Burleskery Goes Nitery, Tees Off With 'Drunkard'

Seattle, June 22.

Rivoli, former burlesk house, goes tavern-theatre for return of 'The Drunkard.' Suds and wine will be served, the house to be converted from theatre seats to tables and chairs, singing barmaids et al.

'Drunkard,' which has been doing nicely in San Francisco for the past six months, will open at the Rivoli June 28. El Brendel, Jr., is house manager.

Withholding Tax

Continued from page 55

This is helpful in determining the relationship. The ordinary act or the regular type of act can usually provide in its contract that it is an independent contractor and therefore no deductions can be made. However, the test is not what you call yourself but what you are.

'A chorus girl who is usually subject to the control of the employer so far as the manner in which she does her act, and is subject to being hired and fired at the will of the employer and is supplied costumes and routines by the employer, would still be considered an employee regardless of whether her contract provides that she is an independent contractor.

Call Themselves Independents

'We are suggesting the artists who do not wish the deductions to be made that they provide in their employment contracts that they are considered independent contractors. Of course, their obligation to pay the tax continues but they do not have to pay it until in the regular course. There are many instances where artists who are employers would be paying a tax which ordinarily they would never pay—those artists never earning enough to be obligated to pay any income tax at all.' In latter situation, it's pointed out, tax returns must be made out, regardless, at end of year, in order to obtain refunds.

Beefs are also being registered by a number of acts which claim that the 20% impost will be taken from the top and makes no allowance whatever for the fact that all performers pay at least 10% commission and some, with personal managers, even more. Consequently, they feel they're paying a tax on money that must immediately be subtracted for agenting and management which, they claim, is not the intent of tax legislation and which in itself, they further argue, would render such legislation unconstitutional if it came to an issue.

Contrary to general belief, they further argue in asking AGVA to go to bat for them, performers do not receive full credit at the end of the year, even after deducting commissions paid, because their net tax based on their actual earnings would not equal what they have paid out in 20% installments on their gross income, which they do not receive. In other words, a performer earning $1,000 a week, they maintain, assuming he is single, pays 20% of $988 (based on 10% on 52-week basis), whereas actually he should be paying 20% on only $838 (the amount taxable if allowances are made for commissions, a difference of $20 a week, or better than $1,000 annually.

Jessel, Berle, Kaye Used As Stooges On AGVA Coordinating Unit, Sez Member Group; May Ask Court Aid

Contending that the majority of those named to the coordinating committee of 21 are being used as stooges, the membership participation committee of the N. Y. local, American Guild of Variety Artists, disclosed last week it may carry its battle for local autonomy within the N. Y. local to the courts. The committee, named from a pool of 50 AGVA-ites chosen by Matt Shelvey, national administrator, and Dave Fox, N. Y. local director, was sanctioned by the international board of the Associated Actors & Artistes of America to lay the groundwork looking toward autonomy.

It's felt by the membership participation group, whose petition to the Four A's two months ago resulted in the setting up of the coordinating committee to map an agenda prior to the calling of a general membership meeting and election of a slate of officers, that the latter body, as presently constituted, doesn't represent the wishes of the rank and file within AGVA. A spokesman for the protesting committee declared:

'Neither AGVA nor the Four A's is playing ball with us. In view of the makeup of the committee, N. Y. AGVA won't get local autonomy in the sense that the rank and file wish it. Such fellows as Danny **Kaye**, George Jessel and Milton Berle are right guys—but they don't belong on the coordinating committee, and they're just being used as stooges for the AGVA director. Jessel and Kaye are on the Coast and won't be in a position to function; Berle's a busy man and won't have the time to help put AGVA's affairs in order. Of our own group, representing the real membership, we have but three represented on the committee — Alvin Hammer, Bob Howard and Charlotte Joyce.

'We're planning to go to the courts. First of all, we've never seen a financial statement of AGVA's conditions and the membership is entitled to have a look.'

Dave Fox, N. Y. local director, defended the setup of the coordinating committee, asserting that Jessel and Kaye, while currently on the Coast, will eventually be able to play a role in the move to unify AGVA.

The Four A's final sanction of autonomy, according to Shelvey, will rest largely on the conduct and orderliness of the general membership committee to be called after an agenda is drawn up by the coordinating committee.

TA Flareup Laid To Differences Between Pemberton, Thomson

Flareup in a Theatre Authority meeting recently, when the Coast delegation was in New York for the Conference of the Entertainment Industry for War Activities, appears to have been because of personal differences between Brock Pemberton and Kenneth Thomson. Pemberton represents the managers in the TA setup and the American Theatre Wing. Thomson acts similarly for the Screen Actors Guild, of which he's exec sec.

Indicated that the Coast bunch was somewhat miffed that Pemberton, a Broadway showman, should have gone to San Francisco to establish the Stage Door Canteen there for the Wing. It was claimed that it did not get the pre-opening support expected from Hollywood, but the resignation of Edward Arnold from the Wing directorate is not believed to have figured in the matter. When he was named to the Wing, Arnold was president of SAG, post now filled by James Cagney.

Demand for autonomy by the Coast end of TA was met promptly by the governing board but the reason for the move was not clear. Coast end has done as it pleased in handling benefits and collecting a percentage for TA. Latter has been sending the Coast branch more than three times the amounts transmitted to the east. Explained that the TA makes disbursements of around $5,000 to the Coast, as against $1,500 sent from that end to TA in New York.

No logical reason is given for the latter transaction, it being more a matter of custom, according to one explanation. When TA sends money to the Coast, it is stipulated that 45% be allocated to the Motion Picture Relief Fund, balance to be distributed to other charities.

48 Ohio Niteries Didn't Renew Rum Permits

Columbus, O., June 22.

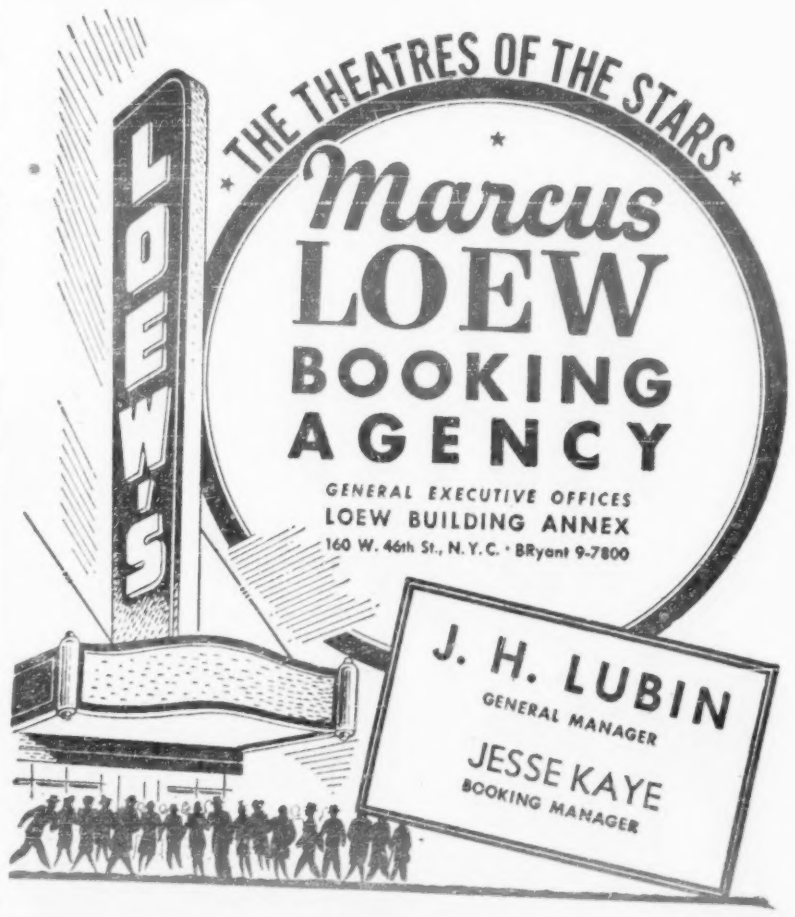
During the first four months of 1943, a total of 48 night clubs in Ohio failed to renew their liquor licenses, at $1,000 per, costing the state $48,000 in revenue from this source alone, according to James W. Blair, liquor department permit staff.

Harry Santley has left the Jolly Joyce theatrical agency, Philadelphia, to join the Stan Zucker office in New York.

'Ice Follies' 221G, Seattle

Seattle, June 22.

When the final banking was done this week by Al Wilson and Frank Hixon, who had 'Ice Follies' at the 5,000-seater Civic Ice Arena for 20 days, the total take was $221,000, plus $11,000 on the program sales.



SOCKO! BIGGEST WEEK IN TWO YEARS AT ORIENTAL, CHI.!

A Full Unit . . . A Complete Production, A Standard Act . . . or a Streamlined Version.

STORM of APPLAUSE

* * *

Enthusiastic Press

* * *

"Topsy and Eva" Do It Again!

DUNCAN SISTERS "TOPSY AND EVA"

". . . came on to a hand and wowed them . . . Rosetta's impish comedy antics had 'em laughing continuously . . . very funny Spanish number . . . a sock hit!" MORG. IN VARIETY.

"A packed house greeted the Duncan's first entrance with an ovation that lasted 57 seconds . . . continued throughout the show . . . audible cries of 'isn't she cute' were the audience decision." HOLLYWOOD REPORTER.

"Topsy and Eva musical comedy wins Music Box audience—Topsy as she presents the blackface little devil is as irrepressible as ever . . . spell release entertainment in capital letters." EDWIN SCHALLERT IN THE L. A. TIMES.

"This most noble sister act, the 'Dunks,' have been more but they have never been better. They are still a couple of kids. Vivacious Eva is not only a bit lovelier, but a bit louder and Rosetta's Topsy more than attests she is the female Al Jolson." ASHTON STEVENS IN T CHICAGO HERALD-A ICAN.

"Little Eva and Topsy skit at the Oriental is even funnier than before. Rosetta does her Topsy character in blackface and is even funnier than she used to be. Vivian still looks like a 10-year-old angel in the brief dress and ruffled panties of Little Eva. They are still the best harmonizers in show business." CAROL FRINK IN THE CHICAGO SUN.

"Vivian and Rosetta Duncan are hitting a new high." BILL WICKERSHAM IN THE L. A. EXAMINER.

". . . a beautiful production in every way and just what the doctor ordered for these dark days." HEDDA HOPPER IN HER SYNDICATED COLUMN.

CURRENTLY, CASA NOVA, DETROIT, FOLLOWING TWO SENSATIONAL YEARS ON THE COAST

William Morris Agency — Hollywood - New York - Chicago

Variety Bills

WEEK OF JUNE 25

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (24)
Phil Spitalny Orch
State (24)
The Gibsons
Elton Britt
Duncan Sis
Davidson & Forgie
Pinky Lee
Louis Jordan Orch
WASHINGTON
Capitol (24)
Iwanos
Dick Buckley
Merry Macs
West & Page
Marianna

Paramount

NEW YORK CITY
Paramount (23)
Andrews Sis
Mitchell Ayres Bd
Tim Herbert
Carr Bros
CHICAGO
Chicago (24)
Jimmy Dorsey Bd
Jerry Lester
MIAMI
Olympia (23-26)
Ann Sharon
Joe Wong
Walter John
Low Hite & Stanley
C Emmy & Pets

RKO

BOSTON
Boston (24)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Paul Lavar & Bro
Jean Blanche
(17)
Intern'l Casino Rev
CLEVELAND
Palace (24)
C Cavallaro Orch
3 Claire Sis
Wallace Puppets
Gil Lamb
Bob Coffey
(17)
Horace Heidt Orch
COLUMBUS
Palace (29-1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
(22-24)
Herbie Kaye Orch
Harry Wood
Rufe Davis
Wyse Jr. & Mann
SAN FRANCISCO
Golden Gate (24)
Frank Masters Bd
(17)
Truth or Consequences

Warner

NEW YORK CITY
Strand (25)
Cab Calloway Bd
Dooley Wilson
(18)
Cab Calloway Bd
Dooley Wilson
PHILADELPHIA
Earle (25)
Abe Lyman Orch
Bonita Granville
Bob Evans
Lane & Ward
(18)
Bob Chester Orch
Kenny Baker
Minevitch Rascals
3 Claire Sis
UTICA
Stanley (22-24)
Abe Lyman Orch
Bonita Granville
Bob Evans
Lane & Ward
WASHINGTON
Earle (25)
Roxyettes
Jean, Jack & Judy
Jimmy Scribner
(18)
Roxyettes
3 Kings
Bob DuPont

Independent

NEW YORK CITY
Music Hall (23)
The Graysons
Max Condon
Leon Barie
Marjorie Williams'n
John DeFurra
Harry Refo
Roxy (23)
E Madriguera Bd
Jack Durant
Patricia Gilmore
B Whaling & Y
Consuilo Moreno
Carmen Amaya
Apollo (25)
R Adrian Dancers
LONG ISLAND
Jamaica (24th only)
Hart & Dynes
Smith Bros
Drake & Jeanne
(1) to fill
(24-27)
Mickey King
Emil Boreo
Grandma Perkins
Cina & Cortez
Kirk & Madeline
Lynbrook (25-26)
Hart & Dynes
Al Ferguson
Gerald Griffin
Drake & Jeanne
(1) to fill
AKRON
Palace (25-28)
Horace Heidt Orch
ATLANTIC CITY
Steel Pier (26-27)
Jacqueline Hurley
Wilfred-Mae 3
Dana & Kaplan
Eleanor French
Yost's Varsity Co-eds
B Ferguson & Mary
Minevitch's Rascals
BALTIMORE
Hippodrome (24)
3 Stooges
Connie Haines
Krivit Girls
Burton & Janet
Jack Williams
State (24-26)
3 Starlets
W & Arnold New
Bert Herman
Viet'r, Nova, Rom'z
(27-30)
Hart & Dines
Sally Arnette
Don Zelaya
CAMDEN
Towers (25-27)
3 Hearts
Kay & Hamilton
Al Verdi Co
Criss Cross
3 Kings
EASTON
State (24-26)
Tony Pastor Orch
Colby & Phillips
S Joy & Mascot
3 Mimic Men
HARTFORD
State (25-27)
Radio City Glee C
Hal McIntyre Orch
Cordan & Sawyer
Canfield Smith
INDIANAPOLIS
Circle (24)
L Welk Orch
Little Tough Guys
Dolly Dawn
Una Merkel
PHILADELPHIA
Carman (25-28)
3 Crandall Sis
Omar Pelletier
Walter Donahue
4 Rollerettes
(29-1)
Wilfred-Mae 3
Tyler & Renard
Shavo Sherman
Dodson's Stars
PROVIDENCE
Metropolitan (25-27)
Ada Leonard Orch
Virginia Weidler
3 Sophisticated L
Viola Layne
WASHINGTON
Howard (24)
E Hawkins Orch
John Tio
Strut Flash
Hoo Shee
Spic & Span
WATERBURY
Poli's (23-24)
Ada Leonard Orch
3 Sophisticated L
Viola Layne
Jerry Wayne
Willow Grove Park
(27th only)
Omar Pelletier
Tyler & Renard
3 Crandall Sis
Walter Donahue
4 Rollerettes
WOONSOCKET
New Park (25-27)
Intern'l Casino Rev
WORCESTER
Plymouth (21-23)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Paul Lavarre & Bro
Jeanne Blanche
YOUNGSTOWN
Palace (29-1)
Horace Heidt Orch

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Nico Coavora
S Monarte Gls
Ronnie de Kemp
Bert Twins
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Gloria Hope
Moya Gifford
Loretta Lane
Margo & Mary Ann
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Valaida Snow
Vera Sarnoff
Revuers
Stuart Ross
Hector Montverde
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Frank Paparelli
Norman Koker
Alphonse Cimer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Orc
Canay Bd
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreeshy
Lee Conrad
Keyboard Kuties
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Rosa Luisillo
Maria Luisa Lopez
Jose Valencia
Varalas
Carlos Varalas Orc
Hilda Salazar
Thomas Rios Orch
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Harry James Orch
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Monica Moore
Mignon
Danny Daniels
Arthur Boran
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Betty Rann
Al Trace
Arlane Trio
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Gerrits
Murtah Sis
Lester Horton Tr
Harry Reso
The Maxellos
Clawson Triplets
Toni Gilman
Imogene Coca
Rosita Royce
Tullah & Myl
Florence Hin Lowe
Kim Loo Sis
Robert Laurent
Malcia
Irvine Arton Orc
Terry Sis Orch
Hotel Essex House (Casino on Park)
Barry Winton Orc
Hene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momika!
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Bob Allen Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Sammy Birch
Calgary Bros.
J & J Brandow
June Taylor Ders
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Canello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Irene Hilda
Gene Van Grona
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Gloria Blake
Dr Marcus
Toni & Mimi Worth
Hiberd Bird & LaP
Seven Fredysons
Corinne & T Valdez
Ben Yost Vikings
Harold & Lola
Clarissa
3 Bus Men & Pearl
Pamela Britton
Gloria Gilbert
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Connee Boswell
Blair & Dean
Arthur Blake
Roy Fox Orch
Noro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lola Zalipskayo
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacquelina
Helen Price
Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Maria Diaz
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
B Dyer-Bennett
Helen Howe
Eda Doya
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc
Casbah
S & J Steele
'The Prince'
Don Maya Orc
Johnny Johnson (3)
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Cookie Cook
Rosita Rios
Dan Healy
Floria Vestoff
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Barbara Lee
Ann Paige
Frankie Froeba
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marcel Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Willie Howard
Eugene Howard
Perry Como
Di Gitanos
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Duo
Ronnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Betty & Pals
Patricia King
Renee
Lou Martins Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Nye Mayhew Orc
Ralph Rotgers Orc
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster

Trim Deliveries

Continued from page 3

resorting to more repeats and the distrib. put out an appreciable number of reissues, doubted somewhat due to the print problem, the only alternative for some houses will be to try single bills.

Pointed out where an exhib plays duals and makes two changes weekly, his requirements total 208 pictures, more than half the number being delivered this season by companies large and small, while if he changes thrice-weekly, as many do, he needs 312 films. Even if the exhib's in a town without opposition, he has to use nearly everything (good and bad), while if there's buying competition, his problem is a very serious one and surely will grow worse. The fact that many pictures have good staying power is helping a lot in cutting down for certain houses but notably these are the more important first runs.

New Acts

CHUCHO MARTINEZ
Songs
12 Mins.
La Conga, N. Y.

Chucho Martinez (Hill) is the Bing Crosby of Mexico City and has played the Latin capitals from Havana to Rio, proving that a slight stature and an armless sleeve can be more than casually offset by a pleasing voice. Martinez has that—billed sans the 'Hill.'

His choice of melodic romantic ballads, in Spanish, Portuguese and English (latter embraces 'Wing and a Prayer' and 'Time Goes By'), is equalled by his sympathetic tenoring. Combination makes for click results, so that in short order one forgets that empty neatly-pressed sleeve of his summer dinner jacket. (It is said that Martinez at times camouflages it effectively when wearing the standard shawl-and-sombrero props of a Mexican cowboy, but either way it makes for little difference).

Seemingly this is open-season for the male torchers, viz., Sinatra, Como, Haymes and Brito, so there's no reason for barring any of our good neighbors from the open competition.

Otherwise, the Conga's show is a light summery entertainment, hooverized for seasonal budgetitis, with the vocalizing Juanita Juarez holding over, and an expert sextet of Winnie Hoveler girls who look well, dance ditto and manipulate illuminated major-domo batons even better. They're a great flash. The emcee is from Joemiller, and a personable ballroom team plugs the waits in between Machito's rhumba band (sans Machito, now in the service, so his sister fills in) and the Jose Curbello alternating combo. *Abel.*

LIL GREEN
Songs
12 Mins.
Blue Angel, N. Y.

Herbert Jacoby who, both when at Le Ruban Bleu and now at his new Blue Angel, always manifested a knack of 'discovering' good, new faces—not necessarily disproportionate for his budgets—has done it again with Lil Green. She's an unabashed colored gal, kinda on the big side, with a forthright Harlem manner of blues-singing. She should snowball into attention and perhaps by the time she hits her peak all will be right with the recording world—and Petrillo—and she'll do all right also on the platters.

The contrast of her lowdown blues in the lush environs of this East 55th St. boite is good basic showmanship. Heralded as having first introduced 'Why Don't You Do Right' (later a Benny Goodman recorded classic), she intersplices that into her routine, although 'That Ain't Right,' which sounds like a sequel, and even is constructed to remind of the other tune, is an even better tune. 'Give Me One Smile' and 'In the Dark' round out her repertoire, and in all she's solid-Jackson.

She's OK for sound and can play the glass cafes with the same ease as from where she started. For the past couple of years she has been clicking in colored stage-show houses. This is her first date in a class ofay spot. *Abel.*

MONICA MOORE
Songs
6 Mins.
Glass Hat, N. Y.

Attractive singer from 'By Jupiter,' recently closed Broadway musical, is not unknown to night spots, and appearance here in the Glass Hat of the Belmont-Plaza hotel shows her to be a polished warbler. Miss Moore, in English variety before coming to the U.S., has a good voice that socked her over opening night. Forced to three encores, and could have remained longer.

'Could It Be Wrong,' 'Everything I've Got Belongs to You' and 'Make My Dreams Come True' are her best bets on initial try. It is when she goes for dramatic, wordy ballads, such as 'I'm So Weary of It All,' that Miss Moore seems to over-stretch. Bright tunes are the vogue today in night spots, and a better known torch song would fit better if she wants to include the more dramatic. Striking personality is set off by smart, tasteful garb. She's a potential for niteries as well as theatres. *Wear.*

SEN WONGS
Ballroom Dancers
7 Mins.
Leon & Eddie's, N. Y.

Novelty of Chinese couple doing straight ballroomology, plus the personality-plus of the femme, make this pair worthy of many night spots.

Both male and his femme partner are smooth dancers, their routine including usual lifts and turns found with standard ballroom combos. Duo concludes with a cakewalk and strut.

Sen Wongs are ripe for night clubs and should be ready for vaude when they build their act with additional numbers. Solid click at this 52d street night spot, though they're inevitable comparisons to the now-standard Toy and Wing mixed team of Chinese dancers, who also employ the same idiom. *Wear.*

WILMA COX
Songs
15 Mins.
Casablanca, N. Y.

New East 54th street nitery, directly opposite El Morocco, was the former Ruby Foo's East Side, and has been done over into an atmospheric boite by the prolific Franklin Hughes. Wilma Cox is the headliner here, a personality gal who has been around but seems finally to be coming into her own. When at the late-lamented Rainbow Room two seasons ago she was adequate; here she has stature and authority.

Of commanding carriage, well groomed and with a nice vocal address, her repertoire is surefire for the class cafes. Femme version of 'You're in the Army Mr. Jones' opens, thence into 'Taking a Chance on Love,' and a 'Memories' song medley saluting Gertie Lawrence, Ethel Waters, Richman, et al. 'Chi-Chi-Castenango' and 'Latin in Me' top off. Withal a highly palatable pot-pourri. *Abel.*

PATRICIA KING
Tap Dancer
5 Mins.
Leon & Eddie's, N. Y.

Comely, graceful dancer, Patricia King appears polished enough to have been around though she's not in 'Variety' files. Spotted here in a show loaded with dancing, she looms as a comer.

Standard taps with twirls are employed to open, with a slower, semi-Latin number used as an encore. Could have done more but begged off because of length of show.

Okay now for most night spots and vaude. *Wear.*

BOBBY WHALING AND YVETTE
Cycling
7 Mins.
Roxy, N. Y.

Though not listed in the 'Variety' New Act files, Whaling has been around. Working with a femme partner who is on merely to assist, he's an expert acrobatic cyclist, shaping up as a decidedly strong entry for picture house dates.

He's fast and showy with conventional bicycle routines—pedaling with one foot and no hands on bars while girl is on his back, etc. Does his best work on a unicycle, playing it for laughs as well, and carries girl on shoulders on the single wheel for a climaxer. *Mori.*

Literati

Continued from page 40

ship. Otherwise, no changes will be made in the wording of the texts.

Harry E. Maule is editing the anthology.

James Waterman Wise, news commentator and lecturer, is compiling a book of letters written by men in the armed forces, to be titled 'Very Truly Ours,' for publication by Reynald & Hitchcock.

FBI OKs Elsa Maxwell Col.

Elsa Maxwell's column that appeared in N. Y. Post recently, on value of not talking too much, was picked up by J. Edgar Hoover and cited for a valuable contribution to the campaign.

FBI is going to distribute reprints of the column.

The Chiz On the Other Foot

N. Y. Journal-American columnist Dorothy Kilgallen is doing a man-bites-dog and plans 'profiling' her literary agent, Mark Hanna, for Collier's.

It'll be the first time an author's agent became subject matter for a prospective 10% commission.

CHATTER

Quitting the whodunits for serious novel writing, Margery Allingham now wants to be known as Margery Allingham Carter.

John Day's forthcoming 'Without Passport,' by Joan Coons, is being ballyhooed as that present-day publishing rarity, 'a non-war novel.'

Olin Clark, story editor for Metro at the home office, spending a week in Hollywood looking over yarns with William Fadiman, studio story ed.

Francis Sill Wickware has quit as one of the editors of Fortune mag to do publicity for J. Walter Thompson agency.

John B. Danby added to the N. Y. Herald-Trib staff, and Emily Towe leaving that paper for the Washington Post. Frances Mendelson, who covers women's activities for the Trib, wed to Lt. Frank Tenenbaum, of the Army.

N. Y. News coined a good one, 'blacketeer,' for the black market food racketeers.

The sub-title for H. I. Phillips' 'All Out Arlene,' the first humor book on women in uniform, is a catchy one: 'Onward Lovely Soldiers.' Doubleday, Doran publishes in July.

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Heat Nips B'way But Biz Stays Strong; 'Bed' Looks Socko, $16,400 First 4 Showings, 'Charms' NSG, 3½G In 5

Unusual June heat resulted in some declines in Broadway grosses last week, but business generally remained strong. Attendance drop was particularly noticed on Saturday afternoon. Sunday and Monday (20-21) high temperatures dropped grosses further.

'Early to Bed' looks like a summer musical success, drawing some rave notices. 'Those Endearing Young Charms' appears to be in doubt, notices being evenly divided. Three shows leave the list this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (80th week) (D-730; $3.30). Indications are that long stayer will span another summer and may extend into fall; $7,000.

'Arsenic and Old Lace,' Fulton (126th week) (CD-898; $3.30). Another run show which plans to run through heat period; quoted around $8,000, okay.

'Early to Bed,' Broadhurst (1st week) (M-1,142; $4.40). New summer musical looks like a hit judging from press and boxoffice; first four performances drew $16,400.

'Dark Eyes,' Belasco (22d week) (CD-1,000; $3.30). Eased off but rated better than $7,000; indications are that engagement can keep going to some profit at that level.

'Harriet,' Miller (16th week) (D-940; $3.85). Suspends Saturday for five weeks; leads the list among straight plays; tapered slightly but not much under $18,000, which is close to capacity.

'Janie,' Playhouse (41st week) (C-865; $3.30). Expects to keep going through summer and beyond; some backstage changes make show more profitable at moderate grosses; bit down; $8,500 estimated.

'Junior Miss,' Majestic (85th week) (CD-1,715; $2.20). Ending run soon; quite a winner but now down to around $7,500.

'Kiss and Tell,' Biltmore (13th week) (C-920; $3.30). Holds to capacity pace, rated well over $17,000.

'Life With Father,' Empire (186th week) (CD-1,062; $3.30). Claimed to have picked up while most others dipped; quoted over $11,000.

'Oklahoma,' St. James (12th week) (M-1,520; $4.40). Weather not a factor here; sock operetta getting all house will hold; better than $30,500.

'Rosalinda,' Imperial (34th week) (M-1,450; $3.30). Continues to command fine boxoffice trade, with agencies doing alright with its tickets, too; $26,000.

'Skin of Our Teeth,' Plymouth (31st week) (CD-1,075; $3.85). Eased to slightly over $15,000 last week; drop mostly on Saturday afternoon; still important money for straight play.

'Something for the Boys,' Alvin (23d week) (M-1,375; $4.40). Off several hundred Saturday matinee but holds to great pace, with gross well over $31,000.

'Sons o' Fun,' 46th St. (72d week) (R-1,347; $4.40). Reputation of this laugh revue keeps it at profitable level even without Olsen and Johnson; $22,000 estimated.

'Stars on Ice,' Center (resumed engagement) (47th week) (R-2,966; $1.65). Suspended after nearly a year and relights Thursday (24) with new numbers; now billed as second edition.

'Star and Garter,' Music Box (52d week) (R-990; $4.40). Has completed a year's stay and should run into next season; not much off; quoted around $21,000.

'The Doughgirls,' Lyceum (25th week) (C-997; $3.30). Sells out every performance and gross of $17,000 has yet to vary except when extra performances tilt takings.

'The Eye of St. Mark,' Cort (D-1,064; $3.30). Final and 38th week; goes off after spanning the season, during which it was one of the standouts; averaged over $15,000; recently down to around $7,000.

'The Patriots,' National (D-1,162; $3.30). Final and 21st week; did fairly well, jumping after winning the critics prize; around $9,000 last week; tours in fall.

'Those Endearing Young Charms,' Booth (1st week) (C-712; $3.30). Opened last midweek, drawing divided press; $3,500 in first five times indicates mild chance.

'Three's a Family,' Longacre (6th week) (F-1,016; $3.30). Intention is to play through summer; modest takings but probably better even break; $7,500.

'Tomorrow the World,' Barrymore (10th week) (D-1,014; $3.30). Two parties booked in advance nicked gross somewhat, also heat, but again got big money; $17,300 quoted.

'Ziegfeld Follies,' Winter Garden (12th week) (R-1,519; $4.40). Ending third month and still selling out virtually all performances; over $40,000 estimated.

Revivals

'Counsellor-at-Law,' Royale (29th week) (D-1,047; $3.30). May stick through July although last weeks announced; $10,000 estimated.

'The Student Prince,' Broadway (2d week) (O-1,942; $2.75). Started out to excellent attendance and may make run of it; played two more times than first week and bettered $25,500.

Stock

'Boy Meets Girl,' Windsor (C-873; $1.65). Second stock showing; followed 'The Milky Way;' two weeks for each play; opened last night (Tuesday).

'Abie' 11G, Detroit; Advance Strong

Detroit, June 22.

Rialto here gives signs of playing out for a summer season—at least, as a united front—but Detroit is likely to see the summer bridged for the second season by the Lafayette.

The Cass goes into its eighth and final week of 'Junior Miss,' which had a surprising run here with a top $7,000 added in its seventh week. House will go dark until something suitable can be put in. Theatre is the sole one here running above the $1.65 top.

'Abie's Irish Rose' is the entry that looks like a cinch to take the Lafayette through the summer for the second year. Oldtimer, which registered neatly at slightly under $11,000 for each of its first two weeks, dipped only slightly to $12,500 in its third session, and through a heat wave, at that. Advance sale continues big, four weeks ahead, and thus far there hasn't been an empty main floor seat.

The Wilson theatre, earlier set for the summer, goes dark after 'There's Always Juliet' disappointed and folded with only $5,600 in the second week. House will close for five weeks at least, possibly until September, with word awaited from Henry Duffy on his future moves. Jane Withers is under contract to appear in the late summer but nothing definite has been set in here by Duffy.

Pasa. Asks Collegiate Rating for Tax Gimme

Pasadena, Cal., June 22.

Whether the Pasadena Community Playhouse functions as a theatre or a college is up to the courts of Los Angeles. Playhouse filed suit for a refund of $1,638.90 in taxes paid in 1941, on the contention that it is 'an educational institution of collegiate grade,' admitting only high school graduates and handing out diplomas in acting, directing, producing and creative writing.

John R. Quinn, county tax assessor, declares the Playhouse is a place of amusement, rated at $33,110 in real estate and improvements, $12,600 in personal property and $51,900 in liquid assets, a total of $97,610.

Whyte Socks Bloomey

On the other side of the footlights at the St. James, N. Y., where he is stage manager for 'Oklahoma,' Jerome Whyte is being called 'One-Punch Jerry' and 'Slugger Whyte.' It's all the result of a little set-to with Alfred Bloomingdale, who's on the managerial end of 'Early to Bed' across the street at the Broadhurst.

At the 'Oklanoma's' intermission last Thursday (17), Whyte emerged for some air and lamped Bloomey standing across the street. When he crossed the street words were exchanged, and the trigger-tempered Whyte socked Bloomey in the eye, then scrammed for the 'Okla' curtain.

Just exactly what it was all about neither combatant would reveal in detail. Whyte was supposed to be with 'Bed' and claims that Bloomey made some unflattering remarks.

'Father' $3,800, Oakland

Oakland, Cal., June 22.

'Life With Father,' following 'Porgy and Bess' into the Auditorium, did estimated $3,800 with a matinee and night performance last week (14).

'Porgy and Bess' nosedived to $8,200 for eight shows, including three matinees.

'LADY' 35G FOR FRISCO WINDUP, 'CLAUDIA' 12G

San Francisco, June 22.

'Claudia' made a return trip to the Geary at pop prices and had a fair first week in competition with the record-breaking 'Lady in the Dark' next door at the Curran.

Estimates for Last Week

'Lady in the Dark,' Curran (1,774; $3.85) (4th wk). Ended most phenomenal theatrical run on record here with a $34,000 gross for final stanza.

'Claudia,' Geary (1,500; $2.20). Clocked $12,000 on initial sesh of its return at pop prices.

'Lady' in 3-Week Sellout In L. A. for 123G Take, 'Doughgirls' Clicks, 14½G

Los Angeles, June 22.

'Lady in the Dark' opened three-week stay at the Philharmonic auditorium tonight (22) to sellout business. Originally booked for two weeks, Gertrude Lawrence consented to a third when ticket racks were cleaned out last week for initial 14 days. House, with $3.50 top for run, is scaled to take capacity $41,000 each week. Civic Opera's 'The Firefly' finished two-week stay last week with total for run of $78,000, very big.

Road company of 'Doughgirls' is walking away with likely $14,500 on the first full week at the Biltmore theatre. Show is in for four and a half weeks. 'Born Happy,' all-Negro revue, opened at the Mayan last night (21) after two and a half weeks at the Biltmore, with scale trimmed to $1.50.

'Blackouts of 1943' at the El Capitan in Hollywood last week started its second year. Revue picked up another $14,000 to match last week's figure.

'EYRE' GOOD $8,100, 'JR. MISS' 9G, BOSTON

Boston, June 22.

With typical irony, legit grosses reflected a hefty comparative increase this week as the bottom fell out of the highly-vaunted 'summer season' of legit in the Hub. Through a combination of circumstances, the many legit events in prospect or in the making have dropped out of sight, and as the summer deepens it looks as though the Hub were to be left to its own fairly dismal devices.

Hardest blow was the finish of the Boston outlet of J. J. Leventhal's subway circuit, which seemed fairly comfortably established at the Plymouth. Lack of suitable shows is said to be the main reason, although it's known that 'Play's the Thing' failed to achieve sufficiently bright returns. 'Jane Eyre,' though, did very well. Disconcerting, too, was the failure of Clarence Nordstrom's prospected season of operetta, which commenced brightly with 'Merry Widow.' The Hub is thus left with the old fave, 'Junior Miss,' at the Colonial, a semi-pro venture by Russell Offhaus at the Barn, and the old reliable Cambridge strawhat. Other strawhats are not existent this season.

Estimates for Last Week

'Jane Eyre,' Plymouth (1,350; $1.65). Eight performances, strong draw all week as business improved generally, took this attraction to good $8,100. Show moved to Philly Saturday (19).

'Junior Miss,' Colonial (1,637; $2.20). Finish of school activities, graduations, etc., reflected in rising market here, show going above an estimated $9,000, fifth week. Advance encouraging and sixth week, now current, looks good. No end announced.

Current London Shows

London, June 22.

'Best Bib & Tucker,' Palladium.
'Case 27,' Comedy.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.

'Kiss' Thrives on Heat, Leads Chi, $17,300; 'Doughgirls' Dips to 13G

Chicago, June 22.

Nearly all shows suffered from the heat last week. On hot nights and days the receipts fell off and bounced right back when the weather was a little cooler, but the net result was an almost general drop on the week.

Two exceptions were 'Kiss and Tell' at the Harris, which only fell off a couple of hundred dollars, and 'You Can't Take It With You,' which closed in its third and best week at the Studebaker.

Estimates for Last Week

'The Doughgirls,' Selwyn (15th week) (1,000; $2.75). Dropped a grand to $13,000.

'Good Night, Ladies,' Blackstone (62d week) (1,200; $2.75). Suffered with the rest, dropping to $12,500.

'Kiss and Tell,' Harris (6th week) (1,000; $2.75). Leading them all with big $17,300.

'Maid in Ozarks,' Great Northern (42d week) (1,400; $2.75). Slipped, but plenty of profit at $9,500.

'You Can't Take It With You,' Studebaker (3d week) (1,400; $2.20). Closed Saturday (19) in its best week, but Frank McCoy decided not to buck the heat; $8,900.

'Eyre' for D. C., Cowl Maybe in 'X,' July

Washington, June 22.

The J. J. Leventhal production of 'Jane Eyre,' with Sylvia Sidney and Luther Adler, has been booked in for the week of July 5 at popular prices. Also talk that Jane Cowl in 'Madame X' may come in to brave the July heat at the National.

Bela Lugosi in 'Dracula,' the Bram Stoker melodrama, opened last night (21) with an advance sale of $2,500, considered very good at $1.65 top. With any kind of weather break, play should get at least $10,000, excellent at the scale.

3½G Preem in St. L For 'Rose-Marie'

St. Louis, June 22.

'Rose Marie,' Rudolph Friml's musical success and one of the best coin gatherers in the history of the Municipal Theatre Assn., which sponsors al fresco entertainment in the Forest Park playhouse, is back for the sixth time since 1927, teeing off a one-week run last night (Mon.). Cooling breezes that tempered the sizzling weather lured out an opening night mob that grossed an approximate $3,500.

Piece saw the sock bow of Helen Bliss, localite in the top warbling role. Edward Rocker, baritone, who won the mob last season in his debut in 'The New Moon,' also scored in a warbling stint. Cynda Glenn, comedienne, a newcomer in the open air enterprise, scored and William Kent, who played the role of hard-boiled Herman in New York in 1924, is again clicking in the same stint. Standouts in support are Joseph Macauley, Leonard Elliott, who socked in 'Sunny' last week; Gordon Dilworth, Ronnie Cunningham and Mary Stevenson. Watson Barratt cooked up some eye filling sets.

A heavy downpour Sunday (20), at last performance of the one-week stand of 'Sunny,' washed away the chance for a profit making engagement. This made the second performance lost since the teeoff of the silver anniversary of the local enterprise that began June 3. Last week a total of 58,000 including thousands of cuffo soldiers and underprivileged guests, contributed an estimated take of $28,500.

Current Road Shows

(June 23—July 4).

'Abie's Irish Rose'—Lafayette, Detroit (23-3).

'Biography' (stock)—Audubon, N. Y. C. (23-27); Central, Passaic (29-4).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (23-3).

'Claudia'—Geary, San Francisco (23-3).

'Corn Is Green' (stock)—Windsor, Bronx (29-4).

'Cry Havoc' (stock)—Mosque, Newark (23-27).

'Doughgirls' (2d Co.)—Selwyn, Chicago (23-3).

'Doughgirls' (3d Co.)—Biltmore, Los Angeles (23-3).

'Dracula' (stock)—National, Washington (23-26).

Gilbert and Sullivan (stock)—Windsor, Bronx (23-27); Flatbush, Brooklyn (29-4).

'Good Night Ladies'—Blackstone, Chicago (23-3).

'Jane Eyre' (stock)—Locust, Philadelphia (23-3).

'Junior Miss' (2d Co.)—Cass, Detroit (23-26); Erlanger, Chicago (28-3).

'Junior Miss' (3d Co.)—Colonial, Boston (23-3).

'Kiss and Tell' (2d Co.)—Harris, Chicago (23-3).

'Lady in the Dark'—Aud., Los Angeles (23-3).

'Laugh Time' (vaude)—Mem. Aud., Sacramento (3) (premiere).

'Life With Father' (2d Co.)—Metropolitan, Seattle (23); Aud., Portland (24-26).

'Madame X' (stock)—Flatbush, Brooklyn (23-27); Audubon, N. Y. C. (29-4).

'Maid in the Ozarks'—Great Northern, Chicago (23-3).

'See My Lawyer' (stock)—Adams Newark (23-27).

'Stage Door' (stock)—Central, Passaic (23-27).

'Vagabond King' (tryout) (revival)—Forrest, Philadelphia (23-26).

'You Can't Take It With You' (stock)—Studebaker, Chicago, (23-26).

'VAG. KING' NEAT $9,300 IN 4 PHILLY SHOWINGS

Philadelphia, June 22.

Philly had legit for only three days last week, but there was plenty of action for the delayed entrants. Russell Janney's revival of the Rudolph Friml operetta, 'The Vagabond King,' postponed from Monday to Thursday because of transportation and rehearsal difficulties, got a very neat $9,300 in four performances at the Forrest. It has been announced that the revival will not remain another week as rumored, Broadway opening being set for next Tuesday (29).

Other late arrival was 'Philadelphia Story,' first offering of the Bucks County Playhouse's second summer season at the Bellevue-Stratford hotel (ballroom), which bowed in to a nice house Friday and continues all this week. Haila Stoddard is featured.

This week's lone opening is 'Jane Eyre' with Sylvia Sidney and Luther Adler at the Locust. It will play two weeks. The Forrest is definitely air-cooled whereas the Locust has only a partial air-conditioning system, and it's reported if the Forrest does not get further musical bookings during the next few weeks, the summer dramatic season started at the Locust ('Jane Eyre' being the second offering) will be transferred to the Forrest at least until mid-August. This is not set, however.

Next Monday brings Constance Bennett in 'Without Love' as the second Bucks County Playhouse attraction, and July 5 promises Elisabeth Bergner in 'The Two Mrs. Carrolls' at the Locust (unless house switch mentioned is made in the meantime).

'Dracula' Helps Scare Pitt Nixon Into Fold

Pittsburgh, June 22.

Curtain came down on legit season at Nixon rather perfunctorily last week, with Bela Lugosi in revival of 'Dracula' barely pulling in $5,300 at $2 top. Show didn't receive such bad notices either, profiting by the fact that crix compared it to 'Bat' week before and gave the old horror drama all the best of it, but too many things were against it, mostly the heat.

Nixon invariably shuts down around end of May. Its final three shows, 'Private Lives,' 'Bat' and 'Dracula' have all been losers. Although 1943-44 season had been announced to open in August with two-week return engagements each of 'Junior Miss' and 'Life With Father,' it's likely these will be pushed back couple of months in light of legit spot's recent experiences with hot weather. Even contemplated bookings of a couple of road-show pix during the summer have been called off.

And Not So Sweet

Akron, June 22.

Shortest Akron stock season on record—the Madge Kinsey Players at Summit Beach park.

Company set its tent theatre, opened on Saturday night (19) to rain, drawing only a few. Rain an hour before performance on Sunday sent crowd dashing homeward. Performance blown. Rain Monday—no crowd, no performance.

Tuesday found company tearing down to return to more familiar and smaller towns — Fostoria, Defiance and Mansfield.

This is 48th season for Kinsey trick—virtually all of it in Ohio territory.

Henry Duffy's Folderoo in Detroit; Trying to Line Up ZaSu Pitts Now

Henry Duffy's theatre activities in Detroit have finaled with the closing of 'There's Always Juliet' Saturday (19) and the recent folding of 'The Bat', both of which went too much into the red. Duffy has been missing since early last week. Equity and some New York connections tried to locate Duffy unsuccessfully, and his wife, the former Dale Winter of the stage, said she didn't know where he was. A temperamental flareup, which has happened before, is indicated.

For years Duffy operated on the Coast, putting on stock, mostly in San Francisco and Los Angeles. After Pearl Harbor and subsequent blackouts, he figured the Coast washed up (which didn't prove correct) for the duration and moved his headquarters to Detroit. There he did very well for the first 12 months, then during the winter produced a musical called 'Life Of The Party', based on 'The Patsy'. Duffy claimed it cost $35,000 to put on, but the red went higher and is believed to have reduced his bankroll to the rubberband. Thereafter straight-play revivals, done as productions rather than stock at $1.65 top, did not fare well enough, opposition evidently hurting, too.

Money on deposit with Equity was sent to Detroit Saturday (20) to pay salaries and return transportation. Claims for extra performances were filed by the cast. They will probably be paid out of money held by Equity for Duffy's 'Bat' company guarantee, there being around $2,100 on hand, which is much more than the actors claim.

Slavin's Salary Investment

Detroit, June 22.

For the last two weeks of 'Juliet' in Detroit and the final week of 'Bat' in Pittsburgh, Israel Slavin put up the salaries, estimated at about $7,000. In his earlier partnership with Duffy on 'Party,' Slavin was given a personal note for his half of the losses, approximately $10,000. Total losses in ventures are believed to be considerably under the $68,000 original estimate.

Duffy is rumored currently east trying to line up ZaSu Pitts in 'Swing It, Sister.' Meanwhile, Slavin is threatening legal action.

'Info, Please' Satire On Levant Optioned By Maestro Davis

'All the Answers', satire on Oscar Levant and 'Information, Please', by Ab Kroll, has been optioned by Maestro Meyer Davis.

Latter is now dickering with George S. Kaufman to stage it.

'LISBON STORY' SKIDS IN LONDON PREEM

London, June 22.

'The Lisbon Story', which opened June 17 at the Hippodrome, is a composite of spy melodrama, operetta and ballet, mounted by expensive scenery. However, the new entry doesn't quite seem to coagulate and indications are that it won't stay long. George Black is the producer.

It has a book and lyrics by Henry Purcell, with music by Harry Parr Davies and dances by Wendy Toye. Cast includes Patricia Burke, Albert Lieven, Edward V. Robson, Laurence O'Madden, Arsene Kiriloff, Noele Gordon, Eleanor Fayre, Reginald Long, Carol Decy, Joseph Dollinger, Kurt Wagener, Nora Savage, Kenneth Raymond, Basil Klon, Edward Waddy, Irene Makaula, Halama and Konarski and Vincent Tyldesley's Mastersingers.

Palmerton Sets Season

Worcester, June 22.

Starting a week from tonight (Tuesday) Guy Palmerton, stock producer, will present a series of plays during the summer in the Little Theatre of the Municipal Auditorium. Pleasure driving restrictions necessitated a change from the base theatre at Lake Whalom, Fitchburg, but Palmerton plans two performances there every Sunday, with five nightly shows, Tuesdays through Fridays in Worcester.

Frank Lyon, who has been touring in 'The Bat,' will return to the Palmerton outfit in time for the opening production, 'Yes, My Darling Daughter.'

Ethel Barrymore-'Corn' To Tour Subway Loop

Ethel Barrymore in 'The Corn Is Green,' whose return Broadway date recently closed at the Martin Beck, N. Y., has been pacted for five weeks on the Atlantic Coast subway circuit, teeing off at the Windsor, Bronx, July 8, with Flatbush, Brooklyn; Mosque, Newark; Locust, Philadelphia, and Plymouth, Boston, to follow.

Deal was closed last week between Herman Shumlin, producer of 'Corn,' and Jules J. Leventhal, head of subway circuit. Stipulates that original cast and production be maintained for the pop-price showings.

'Student Prince' Chorus To Quit B'way Date Due To $10 Cut from Road

Male chorus of 'The Student Prince,' which opened at the Broadway, N. Y., last week, has handed in notice of quitting. Thus the entire ensemble may be out of the show by Saturday (26). A material difference in pay from that received on the road is the reason. Under the rules of Equity and its chorus branch, the slice the group received for the Broadway showing is 'legal.'

J. J. Shubert, who's been trouping 'Prince' on the road for years, decided to bring it to Broadway on the crest of the operetta vogue. On tour the show was on a production basis, calling for $45 minimum pay to the chorus. Manager decided, however, that he would establish musical stock at the Broadway, which dropped the chorus pay to $35. It's figured that when tax payments at the source begin they will be under $30.

Not only was the chorus cut $10 per week but under stock rules 'Prince' can play 10 times a week, instead of the regulation eight. It's giving nine performances. In the event that stock conditions are not met, Shubert will be liable for the difference in chorus pay retroactively, minimum in New York being $40, or $5 less than stock. To meet the stock conditions Shubert will be required to put on at least one other musical revival at the Broadway, using at least six of the 'Prince' cast. 'Blossom Time' is supposed to follow 'Prince.'

Male chorus, which is particularly important to the performance, offers to remain if the road pay of $45 is paid them, plus an extra-eight for the added performance, feeling justified in that stance as 'Prince' started to excellent business. Boys complain they were induced to sign blank contracts for N. Y. while 'Prince' was in Philadelphia by Barrie O'Daniels, of the Shubert staff. O'Daniels promised several of the chorus they would get the same pay as on the road, but Shubert is said to have repudiated O'Daniels, saying he hadn't the authority to make such a deal.

Geo. Kelly Play Slated For Gilkey Production

George Kelly's first play in some seasons will be produced on Broadway by Stanley Gilkey this fall. It's still untitled.

This is a departure for Kelly, who heretofore was under Rowland Stebbins' banner.

'Without Love' Tees Off Elitch Season

Denver, June 22.

Rehearsals have started for the opening production, Philip Barry's 'Without Love,' for the premiere of the 52d year of Elitch summer theatre. Cast arrived in Denver Saturday.

George Somnes will direct for his ninth year. Edith Atwater is leading woman; Lawrence Fletcher, leading man. Others in cast include Mary Murray, George Calvert, Dudley Clements, Freddie Sherman, Mary Mason, Margaret Wycherly, and Helen Bonfils (Mrs. Somnes). Peter Lawrence is stage manager with Jay Williams, assistant, and Victor Paganuzzi, scenic artist, will do the sets. Season will open June 27 and run eight to 10 weeks.

Mrs. Rinehart's Reason For Withdrawing 'Bat'

New York.

Editor, 'Variety':

In re your June 9 story about 'The Bat,' it isn't true that the play was withdrawn from Henry Duffy's touring company because of its success in Detroit. Mr. Duffy had made the usual arrangements for stock production of 'The Bat' in Detroit.

Nothing was said to Mrs. (Mary Roberts) Rinehart, and as far as I know to the other owners of the play, about touring rights; and she was amazed to learn that Mr. Duffy was planning to take the play on the road. The author has been considering for several years the possibility of modernizing the play, which is certainly out of date. Since the owners never had any intention of putting the old version on the road, they so informed Mr. Duffy when they heard of his plan. This producer then requested permission to complete the engagement in Pittsburgh, and that consent was given. The receipts for the first few days of this week in Pittsburgh would certainly not bear out your statement that Mrs. Rinehart was withdrawing the play because of its success.

Stanley M. Rinehart, Jr.

Yokel, Faggen Set 'Snark' For July With Backing Of Businessmen Combine

'The Snark Was a Boojum,' mentioned in the drama columns frequently, will go into production during July, according to present plans. Producers are Alex Yokel, who's had the rights for some time, in association with Jay Faggen. Play will be backed by Angels, Inc., a group of businessmen reported forming a combo to finance legit shows about a year ago.

Stated now that Angels was actually incorporated about two weeks ago, Emanuel Cohan, of Hirsch, Lilienthal, Inc., a stock brokerage, being named as representative of the group. Individuals are not otherwise identified but Angels is claimed to consist of 30 persons of considerable wealth. Some are known to be located in the garment center and are said to have invested in Michael Todd's 'Star and Garter' and 'Something for the Boys.'

When Angels was first broached it was explained that the investors figured the law of averages would bring forth at least one winning show if not more. Stated at that time that $1,000,000 would be put into a production pool, the angels not producing themselves but buying part or all of attractions to go on.

'Snark' is based on a novel of that name. Larry Hart was supposed to make the dramatization but withdrew after differences with Yokel. Owen Davis has made the adaptation.

ADAMS, NEWARK, TO QUIT SUMMER STOCK

Summer stock will wind up at the Adams, Newark, on Saturday (26), house not having a winning week since it started that policy in May. The Mosque, also Newark, has done moderately well since it opened with stock but is expected to continue with rotary shows supplied by J. J. Leventhal as part of his 'Atlantic Coast Circuit.'

It had been forecast that Newark would not support two stocks but reports that the Mosque would also discontinue appear incorrect. Current and final show at the Adams is 'See My Lawyer' with Block and Sully. Leventhal house in Passaic, N. J., was also said to be wavering but has a show booked in next week and may continue further.

'Son' $6,500 In Newark

Newark, June 22.

'Native Son,' playing its second engagement at the Mosque within two years, checked out Sunday (20) with an estimated $6,500. Showing is fair and not to be compared to the $9,100 play picked up here last year, when it led off the season.

'Boy Meets Girl,' at the Adams, finished last week with mediocre $5,200. Play went fairly well during t week but fell flat over the weekend. House has 'See My Lawyer' on tap for tonight (Tuesday).

Hollander, Costumers Union Chief, Held for Extortion, Admits Taking 3G From Operators to Avert Strike

Arrest of Louis Hollander, head of the Theatrical Costumer Workers union, last Wednesday (16), when $3,000 in marked money was found on him, given in an extortion attempt, was regarded by other union heads in the amusement field as another wallop at stage labor unionism. It was compared to the extortion scandal in the picture field which sent George Browne and Willie Bioff to jail. It was charged that Hollander also extorted $5,000 from costume shop operators in New York last year when he threatened to call out the 400 members of his union.

Though the costumers have an agreement with the union which extends for another year, Hollander ordered his people to strike at the Brooks plant recently. Tailors, cutters and other key people remained out on the alleged pretext of illness after the others returned to the shop within a few days. Consequently work was slowed up at the Brooks and Eaves costume shops.

Union is allied with the Combined Theatrical and Amusement Crafts Council, formed by Vincent Jacobi several years ago. The Council does not figure in the costume situation so far as is known. Talent unions have steered clear of the Council with the exception of the variety union (AGVA).

'Vagabond King' Set Back

As the result of the slowdown in the Brooks and Eaves plants, the scheduled opening of 'The Vagabond King' in Philadelphia last week was set back three days, and then it was necessary to open with some stock rental duds from those shops. Costumes for 'Spangles,' circus at Madison Square Garden, were also late and costumers had people working in the Garden right up to the time the show started last Wednesday (16). One allegation was that prior to Hollander's arrest, union people in both shops had pretended to sew but that actually there was no thread in the needles. Accessory materials such as feathers and plumes were missing but suddenly turned up when Hollander was taken downtown to police headquarters. Members are reported as expressing relief that the extortion was disclosed.

Abram M. Blumberg, familiarly known as 'B' of the Brooks plant, and Andrew Geoly, of Eaves, reported the shakedown to the office of District Attorney Frank S. Hogan. Detectives were present in a small eatery and are said to have heard Hollander demand $5,000 from Blumberg and Geoly to prevent a strike. It was agreed to pay $3,000. The costumers soon afterwards called up Hollander, who told them to have the money in an envelope and meet him in the lobby of 19 West 44th street, where the union has offices. Detectives saw Hollander take the envelope and the arrest followed. He readily admitted the extortion. Union head was indicted Monday (21) and appears in the felony court today (Wed.).

Last July Hollander is also claimed to have demanded money from the costumers with a similar strike threat and is said to have been given $2,000 by James Stroock, also of the Brooks plant. Stroock planed in from the Coast Monday (21) and testified before the grand jury on that count. Eaves, Mme. Bertha, Mathieu, Helene Pons and Karinska are the other costumers said to have shared in payments last year.

Hollander, it will be recalled, was among those who condemned the actions of Scalese and Bambrick, sent to jail a couple of years ago for robbing the treasury of their building service workers union.

Costume workers pay high union dues, averaging $5 per month. Hollander was supposed to get $75 weekly salary plus $15 for expenses. Assistant prosecutor Alexander Drieband will prosecute Hollander, out under $5,000 bail.

Martha Hodges to Present Lucile Watson Starrer

Martha Hodges, daughter of the late Will Hodges, will present Lucile Watson on Broadway in a new play by Vincent Connor in the fall. Miss Watson will be starred.

Miss Watson was last in Oscar Serlin's ill-fated 'The Family.'

$100 Wkly. for N.Y. Co., $50 for Each Road Unit Paid Veiller for 'Within'

Passing last week of Bayard Veiller at Doctor's hospital, N.Y., recalled some of his dramatic successes on Broadway, clicks that belong to another generation, although the playwright was active in the theatre up to 10 years ago and popped into the news for nearly 30 years. He was 74 and was ill about two months.

Veiller's most successful plays were 'Within The Law', 'The Trial of Mary Dugan' and 'The Thirteenth Chair'. In some quarters there was amazement expressed as to why a writer with such a dramatic flair did not turn out more stage material. Burns Mantle, in the N. Y. News on Sunday (20), said: 'There really is no explanation that can satisfactorily explain the drying up of so definite a talent and so alert a sense of the drama as Veiller possessed.

'Practically everything he did carried its own dramatic flourish. The story of his rise from police reporter to authorship of the greatest dramatic hit of its season on Broadway ('Within The Law') fairly sputters with dramatic incidents. It has always seemed to me that this particular story of the romance of the theatre topped them all'. The play was originally called 'The Case of Mary Turner' and was produced in Chicago by William A. Brady, who took it off after a brief showing.

'Law' established Edgar and Archie Selwyn as producers. They were play agents when Veiller brought in that drama and two other scripts. A deal was made whereby they paid the author $75 weekly for a year, an item of $3,750, although they warned Veiller that he may be cheating himself. Brady sold 'Law' back to the Selwyns for what he paid for it.

The Selwyns then produced the play in 1912 at the Eltinge, N. Y., as the opening attraction there, A. H. Woods and Lee Shubert being partners. 'Law', with Jane Cowl, ran for more than a year, and eight companies were sent to the road. The Selwyns thought that Veiller should get something more out of he success and voluntarily paid him $100 weekly during the Broadway run, plus $50 for each touring company.

'Mary Dugan' was a runner-up to 'Law', being produced by Woods for a run at the National, N. Y. 'The Thirteenth Chair' was produced by William Harris, Jr., at the 48th Street (now Windsor). That manager, Ike Veiller, has been only spasmodically active.

Author was first married to Margaret Wycherly, who appeared in 'Thirteenth Chair'. Widow, a second wife known in writing circles as Martin Vale, survives, also a son, Anthony Veiller, a picture writer now a captain in the Army.

POWERS, HARVEY FOR FAGAN'S COAST 'NANCY'

Hollywood, June 22.

Myron Fagan is reviving 'Nancy's Private Affair' for a Coast run after touring the piece through Canada with Anna Sten starred. Tagged for the leads are Richard Powers, recently seen on Broadway in 'A Barber Had Two Sons,' and Lilian Harvey, continental film star lately in professional retirement and devoting her time to war work here.

Rehearsals have been called and Fagan is shopping around for a Hollywood theatre.

New Coast Legiter

Hollywood, June 22.

H. M. Horkheimer, who recently took over the Troupers theatre and renamed it Playtime, is starting a series of legit plays, opening with 'Money Girls.'

Trixie Friganza, Mary Young, Herbert Corthell, Peter Dunn and others are lined up for the first show due within a couple of weeks.

Plays on Broadway

EARLY TO BED

Richard Kollmar production of two-act musical comedy (10 scenes) by George Marion, Jr. (libretto) and Thomas ('Fats') Waller (music). Features Muriel Angelus, Kollmar and Mary Small, subfeatures Bob Howard, George Zoritch, Jane Deering, Jeni LeGon, Jane Kean, Ralph Bunker, Harger & Maye, George Baxter, Honey Murray, John Lund. Dances, Robert Alton; costumes, Miles White; scenery, George Jenkins; orchestration, Don Walker; vocal arrangements, Buck Warnick; special ballet music, Baldwin Bergersen; conducted by Archie Bleyer; production under supervision Alfred Bloomingdale. Opened June 17, 1943, Broadhurst, N. Y., at $6.60 top; regular top, $4.40.

Opal ..... Ruth Webb
Bartender ..... Anthony Blair
O'Connor ..... John Lund
Gardener ..... David Bethea
Gendarme ..... Maurice Ellis
Lily-Ann ..... Jeni Le Gon
Mayor ..... Ralph Bunker
Marcella ..... Louise Jarvis
Pauline ..... Choo Choo Johnson
Interlude ..... Peggy Cordrey
Jessica ..... Mary Small
Butch ..... Eleanor Boleyn
Duchess ..... Helen Bennett
Minerva ..... Honey Murray
Cuddy ..... Harold Cromer
Madame Bowena ..... Muriel Angelus
Isabella ..... Angela Greene
Pooch ..... Bob Howard
Pablo ..... George Zoritch
El Magnifico ..... Richard Kollmar
Lois ..... Jane Deering
Wilbur ..... Jimmy Gardiner
Couch ..... George Baxter
Eileen ..... Jane Kean
Charlotte ..... Charlotte Maye
Burt ..... Burt Harger
Naomi ..... Evelyn Ward
Charles ..... Charles Kraft
Junior ..... Harrison Muller
Admiral Saint-Cassette ..... Franklyn Fox
Pigeons—Deanne Benmore, Helen Bennett, Eleanor Boleyn, Marianne Cude, Kay Dowd, Marge Ellis, Claire Loring, Virginia McGraw, Dolores Milan, Olive Nicolson, Helen Osborne, June Reynolds, Olga Roberts, Isabel Rolfe, Jean Scott, Toni Stuart, Evelyn Ward.
Track Team—George Hunter, Thomas Kenny, Charles Kraft, John Martin, Harrison Muller, Tom Powers, Robert Trout, Jack Wilkins.

In normal times 'Early to Bed' would retire gracefully—because it's a graceful production—but not too tardily. But in these relaxed wartimes, this musical will do business. It will get its share of boxoffice, despite its dull book, because of a number of highly effective counter-irritants, amongst which are the lush production, the champ lookers, a tuneful score and generally good performances.

While musicomedy librettos don't often get in the way, especially when Miles White has done such stunning costumes, George Jenkins such socko scenery, Bob Alton such zingy dances, Fats Waller (with George Marion, Jr.'s, lyrics) so deft a set of songs, in this particular instance the book is the big problem.

That it's dirty perhaps is not as great an evil as its dearth of comedy. And, of course, the perpetuation of one French postcard into a full evening's deck of playing time is something the customers will have to overlook.

Its smuttiness is johnny-one-note. The alleged double-entendre has such singleness of purpose there's almost no double-talk. The fact that George Marion, Jr., has sub-captioned his show with 'A fairy tale for grown-ups' doesn't minimize the smut.

The plush bordello in Martinique, somewhat stupidly mistaken for a girl's finishing school, quickly peters out as a gag. The book is akin to setting the Everleigh Sisters to music. (In Boston, censorship forced metamorphosis into a gambling casino, but it's back to its original on Broadway.)

What the Martinique locale does permit is an effectively sultry and tropical aura. Thus, George Jenkins has contrived a smash decor which even caused the first-nighters to applaud the moving scenery; and Miles White has done handsomely by everything with what looks like pre-priority trappings, so lavish is his usage of the yardage. (If 'Variety' had a fashion expert one could get captious with the over-generous materials, sometimes even unto camouflaging or, at least, subtracting from the feminine charms.)

There are plenty of charmers all over the place, as befits an institution known as The Angry Pigeon. And the 'Pigeons' (so billed) comprise a devastating array of decoys.

Muriel Angelus is the ex-schoolmarm now madame; Mary Small is her general factotum; while the impresario and co-featured player, Richard Kollmar, is the matador, who knew Miss Angelus when.

Bob Howard, dusky aide to El Magnifico (Kollmar), with the personable Jeni Le Gon, a dusky Martiniqueen, make a good pair, in subcomedy; but Jane Deering and George Zoritch are the real standouts, among the subfeatured players, with their ballet work. Zoritch, from th Ballet Russe de Monte Carlo, and debuting in musicomedy, is cast as Kollmar's son, and Miss Deering is the naive nitery performer who gets mixed in with the Angry Pigeon personnel by reason of the libretto's unconvincing mistaken identities. Jane (ex-and Betty) Kean is a sock on her own with a Brooklyn-brogued manner of comedy, while Mary Small and Muriel Angelus, of the bolder-billed triumvirate, do a bangup vocal job. Of all the gals, incidentally, Miss Small seems the worst done by, as regards costuming, only coming through with a nifty model towards the finale.

The songs are excellent, and Marion's lyrics far superior to his book. 'A Girl Who Doesn't Ripple When She Bends' quickly sets the motif. Miss Angelus' 'Man in My Life' and Kollmar's 'Me and My Old World Charm' give them good opportunities, and later their duets, 'This Is So Nice' and 'Long Time No Song,' also click. 'Slightly Less Than Wonderful,' 'High-De-Ho High,' 'The Ladies Who Sing With a Band,' 'There's Yes in the Air' and 'When the Nylons Bloom Again' are all good. 'Nylons' and the 'Hi-de-Ho' numbers are bell-ringers for Howard and Miss LeGon, while the Misses Angelus, Small, Kean and Deering are showstoppers with 'Ladies Who Sing With a Band,' wherein Marion's lyrics punchily tell of the Dinahs and Ginnys and Helens and Bettys, et al., who are the s.a. with the jive-bombing bands. It called for extra choruses. *Abel.*

Those Endearing Young Charms

Max Gordon presents comedy-drama in three acts (seven scenes) by Edward Chodorov; staged by the author; settings by Frederick Fox. At Booth, N. Y., June 16, '43; $4.40 opening.

Mrs. Brandt ..... Blanche Sweet
Helen ..... Virginia Gilmore
Jerry ..... Dean Harens
Lt. Hank Trosper ..... Zachary Scott

Edward Chodorov's new comedy-drama, 'Those Endearing Young Charms,' is basically a straight boy-meets-girl romance. That was once standard material, but in recent years it has become a rarity on the stage.

In the present instance, faults in the writing hurt the show's chances. Even so, there should now be sufficient audience for a yarn about young love in wartime. The fact that 'Charms' is a four-character play, and can thus operate on a comparitively reasonable budget, is an asset. Prospects appear to be for a moderate success and an almost sure film sale.

The fact that Chodorov directed the show himself seems to have been both a help and a hindrance. His staging is agreeably unconventional and expressive. Yet his lack of perspective about his own writing has permitted muddled characterization, some uncomfortable situations and certain too-talky passages to remain.

The play's story is about a middle-class New York girl who meets a young flyer on leave, falls instantly and irrevocably in love with him and determines to spend the last night of his furlough with him. The soldier, whose character is not consistently drawn, is first shown as a cynical, unscrupulous heel, but at the curtain has apparently decided to marry the girl. His motivation isn't explained.

As indicated, some of the passages are talk-bound and slow, and some of the characters are illogical. But Chodorov has the knack of writing bright dialog at times and his love scenes, in particular, are poignant. On the other hand, if there's any basic theme he's trying to express in the play, except possibly that love conquers all, he fails to clarify it.

As the girl, Virginia Gilmore is extraordinarily well cast. From films, she's pretty and has a tremulous, eager quality that is quite appealing. This is her first Broadway assignment, and her stage inexperience is evident, but her playing admirably combines intensity and restraint. As she gains stage experience, her performance should acquire poise and greater clarity. But she must control the beginner's tendency to broaden her characterization as the run continues.

Zachary Scott gives a positive performance as the young aviator. The role provides much of the drive for the play, and Scott has the vitality and skill to sustain it. But, possibly in an effort to give cohesiveness to the characterization, his playing has little variation.

Blanche Sweet is fairly plausible in the unsympathetically written part of the girl's mother, though she muffed several times opening night. Dean Harens acceptably handles the part of the bumptious friend of the family with a barely comprehensible vocabulary of soldier slang. Frederick Fox's settings are notably realisti and the production has Max Gordon's customary stamp of distinction.

With Peggy Conklin and Mabel Taliaferro in the femme parts, 'Charms' was tried out in Philadelphia last April, but was then taken off for revision and recasting. The rewriting should have made the play much tighter and more pointed. But the present casting seems definitely [illegible] Hobe

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'Student Prince'

Continued from page 2

in the selection of 'The Student Prince' for revival at this particular time. There is no quarreling with the Sigmund Romberg score, which always was and still is a melodic standout, even when assaulted as at present.

But whatever the intention, the operetta itself is suspect as amounting to propaganda for pan-Germanism. Its locale and old-world story of Heidelberg, with its affectionate picture of sentiment, song, beer-drinking and class-consciousness, is hardly suitable material to be presented to the American public just now. And it may be noted in passing that when the operetta was presented in London—after the last war—the English, whose familiarity with the subject is naturally greater than ours, panned it off the boards.

False Note Today

All this is quite apart from the question of the universal quality of music. The objectionable aspect of 'The Student Prince' is not its score, which is lovely. The fault is in the book, which presents a thoroughly fraudulant and, possibly, dangerous view of a notorious phase of former German life. As it happens, that phase has been revived as a cardinal doctrine of present German life.

Whatever the original authors of the 'Student Prince' story may have believed or claimed, Heidelberg was always the cradle and epitome of the most brutal German militaristic tradition. Long before anyone ever dreamed of a National Socialist party, before Hitler was born, the Junker clique, with its Heidelberg background, was preaching the dogma of the Teutonic master race and of world domination.

This isn't far-fetched theorizing. It has definite immediacy and point. For if the United Nations are to win the peace as well as the war, the world will have to understand that not just the Nazis, but also a basic tenet of German militaristic thinking which they have adopted, must be destroyed forever. As long as romantic pictures such as 'The Student Prince' show Heidelberg and the German militarists to be gay, kindly sentimentalists the truth will be that much harder to make clear.

Nobody questions the right of the Shuberts, or anyone else, to produce tired revivals of sticky operettas. As long as there's a sizable, specialized audience for such lollypops there'll be money in it—and rightly so, even if they are cheaply and tastelessly presented.

But it does seem unfortunate that of all the operettas in their catalog the Shuberts have chosen to revive the single one that presents one of the more objectionable phases of our enemies in such favorable light. Perhaps the best, and worst, to be said for the undertaking is that it will involve considerable financial gain. But a financial gain few will envy.

War Pix

Continued from page 2

show a total of 216 shorts released, of which 74 (35%) dealt directly with the war and 24 indirectly. Of the 74 war shorts, 22 were cartoons.

Radio Announcer's Poll Shows They Like War Pix

Evansville, Ind., June 22.

George Van Horn, radio commentator for station WEOA, Evansville, Ind., who conducts a 'Curbstone Reporter' program from the lobby of the Grand theatre, Evansville, took the public pulse on reaction to war pictures in a recent broadcast. Simultaneously, it turned out to be a hefty plug for 'Mission to Moscow,' with free tickets to those interviewed.

Van Horn queried a housewife, a soldier, a hospitalized merchant seaman and others, with response uniformly favorable so far as war films are concerned. Participants said they liked war pictures and that quality was for the most part good.

Servicemen said they thought war films were important if only to show the people at home what fighting men go through.

Rapf Cancels Three

Hollywood, June 22.

Filming of 'Southwest Pacific,' a war story, was called off by Harry Rapf, head of a producing group at Metro, with indications that he will erase three other pictures with warlike backgrounds.

Bernie Fineman was slated to produce 'Pacific' before Rapf put on the soft pedal [illegible] Waters

Plays Out of Town

THE VAGABOND KING

(REVIVAL)

Philadelphia, June 19.

Russell Janney production of musical play in four parts, based on Justin Huntley McCarthy's 'If I Were King'; music, Rudolf Friml; book and lyrics by Brian Hooker and Russell Janney; features John Brownlee; staged by George Ermoloff; dances staged by Igor Schwezoff; costumes designed by James Reynolds; orchestrations and music direction, Joseph Majer; technical direction, Raymond Hovey; revived at Forrest theatre, June 17, 1943; $2.85 top.

Rene De Montigny ..... Artells Dickson
Casin Cholet ..... Bert Stanley
Jehan Le Loup ..... George Karle
Margot ..... Jann Moore
Isabeau ..... Evelyn Wick
Jehanneton ..... Rosalind Madison
Huguette Du Hamel ..... Arline Thomson
Guy Tabarie ..... Will Philbrick
Tristan L'Hermite ..... Douglas Gilmore
Louis XI ..... Jose Ruben
Francois Villon ..... John Brownlee
(By courtesy of the Metropolitan Opera Assn.)
Katherine De Vaucelles .. Frances McCann
Thibaut D'Aussigny ..... Ben Roberts
Captain of Scotch Archers ..... Charles Henderson
An Astrologer ..... Franz Bendtsen
Lady Mary ..... Teri Keane
Noel of Anjou ..... Dan Gallagher
Oliver Le Dain ..... Curtis Cooksey
Herald of Burgundy ..... Earl Ashcroft
The Queen ..... Betty Berry
The Hangman ..... Craig Newton
The Cardinal ..... Vincent Henry
Premier Dancers ..... Julia Horvath, Dorothee Littlefield, Peter Birch

Corps de Ballet—Franca Baldwin, Sally Sheppard, Carlye Ramey, Patricia Leith, Muriel Breunig, Anna Jacqueline, Ginee Richardson, Davide Daniel.

Ladies of the Ensemble—Ruth Barber, Muriel Blane, Zola Palmer, Helen Carlson, Claire Wells, Ann Garland, Betty Berry, Doris Blake, Linda Kay, Katrina VanOss, Rosalind Madison, Iris Howard, Helen George, Evelyn Wick, Mary David, Shirley Conklin, Mary Burns, Bernice Hoffman, Joan Barrie, Mary Ellen Bright.

Gentlemen of Ensemble—Frederick Langford, Vincent Henry, Charles Arnold, Robert Kimberly, Kenneth Sonnenberg, Chris Gerard, Earle Ashcroft, Al Bartolet, William Gephart, Jay Patrick, Birger Halldorson, George Walker, Norvel Campbell, Max Plagmann, Ernest Pavano, George Beach, Otto Simetti, Jerry Madden, Graham Alexander, Jerry Clayton, Harry Nordin, Charles Trout.

Russell Janney can certainly not be accused of resorting to any half-way measures in his revival of 'The Vagabond King,' which, 18 years ago, was one of his most successful productions. It is easy to see that this is not one of those hit-or-miss revivals, put on with a meagre bankroll and second-rate or has-been principals.

Janney has presented this one sumptuously, has spared nothing either in size and ability of both orchestra and ballet (both very important in this Friml costumer), and has engaged an excellent cast. Opening-night audience here greeted the old favorite enthusiastically although it turned out to be an exceptionally rough and uneven debut, showing plenty of evidences of lack of rehearsals. Plan is to hold show here only for next week and then open on Broadway on or around the 28th, but management will have to do much smoothing first.

Rudolf Friml score is still the outstanding feature although Justin Huntley McCarthy's old romance of the rascally but likeable poet, Francois Villon, his disreputable barroom cronies, his several amours and his one 'grande passion' for a high-born gal of the court of Louis XI still packs plenty of appeal, especially for the femmes. There have been some changes in the book, but by no means as many as were noted here recently in the Shubert revivals of 'The Student Prince' and 'Blossom Time.' Topical references are distinctly no dice in a costume book piece of this kind.

The rousing 'Song of the Vagabonds,' frequently reprised, is as popular as ever, as are the nifty 'Waltz Huguette' and the languorous 'Only a Rose.' Some of the ballet music is especially fine and the dancers entrusted to this end of the show do a swell job.

John Brownlee, of the Metropolitan Opera Co. (given program credit), is the Francois. Not quite as roistering as was Dennis King, Brownlee is, however, a handsome and dashing enough rogue-hero and, naturally, sings his part magnificently. Frances McCann as the heroine, Katherine De Vaucelles, is a looker and acts the role neatly, but is sometimes a little floored by the vocal requirements. Arline Thomson is a decorative Huguette, acts the tragic role well enough, but is none too gifted vocally.

Will Philbrick has his original role of the drunken Guy Tabarie, friend of Francois, and gets all possible comedy out of the somewhat preposterous part. Jose Ruben, always a shrewd dramatic actor, is capital as cruel and scheming King Louis, although not as sinister and menacing as the character is usually presented. Douglas Gilmore is fine as Tristan L'Hermite, the king's henchman.

The chorus is large and very capable vocally, the gals, especially in the drunken scenes in the Fir Cone Tavern, being very easy on the eye in James Reynold's colorful and revealing costumes.

No reason whotsoever that this revival shouldn't land for a solid click, but management should take time to get it running smoothly and make the principals certain of their lines [illegible] Waters

TWO IN A BED

Los Angeles, June 15.

John Cousin production of farce in three acts by Conrad Birch; directed and staged by Dickson Morgan; setting, Floyd Allan; opened at Musart theatre, Los Angeles, Cal., June 14, 1943; $1 top.

Sara Crane ..... Dorothy Crider
Johnny Cartwright ..... Don Arthur
Frannie Thomas ..... Marjorie Bennett
Harry Thomas ..... Norman Rice
Vincent Kelsey ..... Frank Malet
Lillian Beck ..... Luba Sharoff

Nature of this bawdy farce, coupled with its suggestive title, labels it plainly as an offering devised strictly for wartime cleanup of entertainment-seeking coin which doesn't care where it gets spent. It isn't smart comedy, can't even be called risque. It's merely lewd, out-of-the-gutter stuff which discards innuendo for bald statement and unmistakable bedroom antic. It isn't even concerned so much with garnering laughs as in stirring the excitements of a double strip tease disguised as legit farce. And it is palatable only for that kind of trade.

Action seldom gets more than a few feet away from the Washington apartment bed which occupies center stage in the one setting throughout three acts. In it, under it and on chairs and divans surrounding it, the so-called love interest of a young femme secretary and a lad on the verge of joining the armed service is exposed in minute detail. Action opens when a pair of meddling married friends deposit the unacknowledged lovers in the bed, both in alcoholic stupor, and ends there on final curtain when the reluctant young man and the violently impatient secretary are told that are entitled to share it because, somewhere in their inebriation, they are presumed to have been put through a wedding ceremony. Alongside this boudoir concern meanders a loose plot about an FBI hunt for a mysterious opiate which an army doctor has concocted and which the nymphic married meddler has cunningly dropped in drinks consumed by the young couple at a dance and by the doctor himself. The doc is never seen, but is identified as a furtive visitor of a vociferous bawd who dominates the better part of a third act in belief she has been responsible for the aging medico's falsely reported death.

Cast devotes generally first rate, seasoned talent to the leering lines and suggestive business of the play. Dorothy Crider is vivid and alluring in the role of the tempestuous virgin, but by no means ingenue. Don Arthur is the lad with the old-fashioned ideas as to behavior, held up here as a sap in the eyes of the girl as well as the audience. Marjorie Bennett is the tampering matron who is bound to compromise the youngsters into marriage, and Norman Rice is her husband and the victim of her many absurd and dangerous whimsies. Luba Sharoff is decorative in deshabille as the frightened mistress who toys with a lecherous FBI man, enacted by Frank Malet, and then guns for higher game when she learns that her clandestine doc hasn't kicked the bucket.

First two acts run smoothly, third hangs onto the situation with boresome repetitions of the tantalizing elements.

Many first-nighter service men didn't like the disparaging reference in numerous lines to the doctor of the play as a military man. *Jung.*

Margie Hart Quits 'Havoc' For Vaude Unit Tour

Margie Hart, who eschewed her former stripteasing to dip into legit via 'Cry Havoc,' revived for the subway circuit, winds up latter chore at the Mosque, Newark, N. J., Sunday night (27).

Miss Hart will be toplined in new edition of 'Bombshells of '43,' vaude unit produced by Harry Howard. Howard will send it out for 25 weeks and later will revamp it as a legit revue.

Miss Hart's last Broadway appearance was as star of vaude revue, 'Wine, Women and Song' (Ambassador, N. Y.), slouhed by the authorities some months ago after conviction of I. H. Herk, producer, on charge of sponsoring an indecent performance.

Sells Play to Wm. Harris

Hollywood, June 22.

Nathaniel Curtis, currently under contract as a screen writer at Metro, sold his stage play, 'The Astrologer Fainted,' to William Harris, Jr., to be produced here before shifting to New York. Curtis has also written 'Suds in Your Eyes,' slated as a Katharine Brown production on Broadway.

Meanwhile, Harris is preparing 'Silk Hat Harry,' a Vincent Lawrence stage piece, for showing on the Pacific Coast with eastern ambitions.

OBITUARIES

JOHN P. GORING

John P. Goring, 51, known for 35 years in stage and film circles, died June 16 in Hollywood following a heart attack. An actor in his teens, Goring became at various times playwright, press agent, booking manager, circuit exec, and stage producer.

As a young man he produced and played leads in 'Under Two Flags' and 'Arizona' in the sticks and later became a partner of B. C. Whitney, controlling several road companies of 'The Show Girl,' a Broadway production. In addition, Goring wrote and produced a musical show, 'Whirlwind' and a farce, 'She Fell In Love With Her Husband.' For several years he managed the Blanche Ring plays, 'Yankee Girl' and 'The Wall Street Girl,' served as booking manager for Kaw & Erlanger and held a financial interest in 'Graustark,' 'The Firing Line' and other stage dramas.

In pictures Goring was one of the early exploitation men with Famous Players-Lasky, handling the Kansas City territory for that company. At one time he managed Paramount's theatres in New York, operated film houses in Los Angeles and Pittsburgh and also conducted a talent agency on the Coast. For a time he was story adviser at Republic, retiring to write a novel. Recently he handled several California premieres for Universal.

SIGRID ONEGIN.

Sigrid Onegin, 52, Swedish contralto for more than a decade with the Metropolitan Opera, died in Lugano, Switzerland, June 17. She made her American debut with the Philadelphia Orchestra in 1922.

Miss Onegin had studied in Germany at the age of 15 and later went to Italy where she continued under the aegis of di Ranieri. In 1912, she made her operatic debut in the role of Carmen opposite Enrico Caruso. Her repertoire was subsequently expanded to include the Wagnerian roles, in which metier she achieved her greatest success. After leaving Italy, she returned to Germany as a member of the Munich Opera Co.

Miss Onegin made her American operatic debut in the role of Amneris in a performance which was simultaneously the debut of Elizabeth Rethberg in the title role, 'Aida.' She became popular in this country not only through her operatic performances but also via her annual appearances on the recital platform. Her last operatic role here was as Delilah in Max Rabinoff's Cosmopolitan Opera Co. presentation of 'Sampson and Delilah' in 1934. She gave her final recital in Town Hall, N. Y., on Jan. 30, 1938.

HAROLD J. TANNENBAUM

Lieut. Harold J. Tannenbaum, with the U. S. Army Air Force Film unit, 46, was killed in action April 16, while in the European theatre, according to word received in N. Y. A veteran of World War No. 1, he was a sound technician for Paramount and Universal newsreels, for Radio Corp. of America and others. He worked for more than six years with RKO on the Coast prior to being commissioned.

Tannenbaum was with newsreel crews when pictures were obtained of a hurricane in the Dominican Republic, when Francis 'Two-Gun' Crowley was captured after a gun battle, when the prison break was in full swing at Leavenworth, Kans., and in an effort to film a mob of lynchers in Maryland.

He is survived by widow, Adelaide, of Binghamton, N. Y. The Purple Heart decoration was posthumously awarded him.

ALEXANDRE KAHN

Alexandre Kahn, 71, concert artist's agent and a columnist for the London Times, died in New York June 20. He had been one of the organizers of the Ballet Theatre in the U. S.

Kahn was assistant Sunday editor on both the Boston Post and the Boston American. He later became publicity director for several opera companies among which were the Boston and Chicago groups. He subsequently went to Paris where he became a representative of many concert artists. After 20 years in Europe, he returned to this country in 1939 and aided in the organization of the Ballet Theatre.

Survived by widow, son and daughter.

JOHN P. BRAWN

John P. Brawn, 74, veteran character actor, died June 16 in New York. The deceased was a native of New York City.

Brawn began his stage career with Denman Thompson and George W. Ryer in 'The Two Sisters' and 'Our New Minister.' He went to London with Hoyt's 'A Trip to Chinatown'; acted under the management of David Belasco in 'The Easiest Way' and 'The Case of Becky' in support of Frances Starr. Also with Frank Craven in 'The First Year,' and Helen Hayes in 'What Every Woman Knows.' In recent years he had appeared in motion pictures and with Little Theatre groups.

Survived by widow and daughter.

ALBERT EDWARD STEIGER

Albert Edward Steiger, 43, president of the Playgoers of Springfield, Mass., which he helped found three years ago, died Saturday (19) at Boston following mysteriously assault by taxi driver.

General manager of the Albert Steiger company, largest Western Massachusetts department store, Steiger required a brain operation after he was found unconscious on a Boston street early Thursday morning. A companion, Carl Davis, another Springfield businessman, told police a taxi driver had slugged Steiger when he sought to enter his cab.

Survived by widow and three sons.

In Loving Memory of
GEORGE PIANTADOSI
A Sincere Friend
MURRAY BAKER

GEORGE PIANTADOSI

George Piantadosi, 55, well known in the music publishing industry, died in Yonkers, N. Y., last week.

Piantadosi started in the music biz by opening a publishing company with his brother, Al Piantadosi, songwriter. After that was manager for Shapiro, Bernstein, and later professional manager for Warners in their merger involving Witmark, Remick and Harms.

He also handled managerial reins for Words and Music up to the time of his retirement six years ago. Since then he has operated a real estate office in Yonkers.

MRS. JANE WIGGINS

Mrs. Jane Wiggins, 88, widow of Enoch Wiggins, one of the pioneers of show business in Detroit, died June 14 in that city.

It was in partnership with her brother, James H. Moore, that the Wiggins opened the old Wonderland, first vaudeville house in Detroit, in 1885. In 1901 they opened the Temple theatre in Detroit. The family holdings also included theatres in Rochester, N. Y. and Phoenix, Ariz.

JOHN S. HABER

John S. Haber, 46, vice-president of the Philco International Corporation, died June 15 in Havana, following an emergency operation for acute appendicits.

Haber was stricken shortly after his arrival in Havana. He became vice-president of Philco last March, when that corporation was organized to handle the sales of Philco products outside the U. S. Survived by widow and two children.

JOHN SCHULZE

John Schulze, 67, pioneer art director in the motion picture industry, died June 17 in Hollywood.

Producer of early silent films in the east, Schulze shifted to California with the picture caravan and was associated for years with Edwin Carewe as art director. For the last decade he had been with Edward Small.

Aside from his film work, Schulze designed and decorated interiors for theatres and night clubs.

PHILIP BUSCEMI

Philip Buscemi, whose operatic career terminated in 1905 when he was stricken with a throat ailment, died June 20 in Thompsonville, Conn.

A native of Menfi, Italy, Buscemi appeared with several European companies and in this country with the Manhattan Opera company. For the past 35 years, he conducted voice studios at New York, Hartford, Conn., and Springfield, Mass.

FRED P. WALTER

Fred P. Walter, 81, for more than 25 years manager of The Auditorium in Saginaw, Mich., died in that city June 16.

Connected with show business for nearly 50 years, Walter managed the old Jeffers Theatre for 12 years when it played vaude, before going to the Auditorium.

LEON DE LA MOTHE

Leon de La Mothe, 63, actor and director in silent films, died June 12 at the Motion Picture Country Home. In Hollywood for 25 years, de La Mothe was formerly connected with Universal and one time produced pictures independently in Arizona.

LUDWIG BURK

Ludwig Burk, 50, former manager of The Great Lester, died of a heart attack in Duluth, Minn., June 16.

Burk came to Duluth three weeks ago to manage the Lyric theatre for the Minn. Amus. Co. Letters found indicated survivors include a daughter, Margo, in San Francisco.

LEO T. HEATLEY

Leo T. Heatley, 48, copy editor of CBS press department, died June 17 in West Englewood, N. J. Widow, two daughters survive.

Further details in the radio section.

GEORGE KEEP

George Keep, 42, assistant treasurer Selwyn theatre, Chicago, died June 17 at Chicago. He had been in employ of Shuberts for about 25 years. Survived by sister, brother and father.

BAYARD VEILLER

Bayard Veiller, 74, the playwright, died last Wednesday (16) in New York after an illness of several months. Further details in legit section.

Wilfred Theodore Schmidt, 30, died June 20 in Stafford Springs, Conn. Active in the formation of little theatre groups in Massachusetts and Connecticut, he had appeared with the Band Box Players in Suffield and the Masquers at Hartford.

Clarence H. Benham, 47, and for the past 18 years manager of expositions at Grand Central Palace, New York City, died June 20 in New York.

William Wallace Naugle, 65, former trombone player with the Ringling Circus band, died June 15 in Harrisburg, Pa.

Thomas R. Shanahan, former Pittsburgh exhibitor, died last week in that city. Survived by widow and two sons.

MARRIAGES

Agnes DeMille to Lt. Walter Prude, Army Air Corps, in Beverly Hills June 14. Bride is dancer-daughter of William DeMille, film producer.

Oona O'Neill to Charles Chaplin in Santa Barbara, Cal. June 16. Bride is daughter of Eugene O'Neill, playwright; groom is film actor-producer.

Doris Allen to Wolfe Kaufman in St. Louis, Mo., June 9. Groom was former film and drama editor of Chicago Sun; she's non-pro.

Dorothy Gormican to John Verstreate in St. Paul, June 19. Groom heads KSTP news department.

Rita Williams to Richard Carpenter, in Los Angeles, June 16. Bride is nightclub dancer; groom is film actor.

Dorothy Gormican to John Verstreate, KSTP, Minneapolis, news department head, June 19, in Minneapolis.

Harriet Brazier Baney to Frederic McConnell, May 29, in Cleveland. Bride is actress at Cleveland Playhouse; groom is director of the theatre and treasurer of National Theatre Conference.

Dell Parker to Phil Brestoff in Chicago, June 20. Bride is a nitery singer; groom is conductor of the Michigan theatre orchestra, Detroit.

Katherine Smith to Lt. Don Craig in San Antonio, June 18. Bride is former drama editor of the Times-Herald, Washington, D. C.; groom is former drama critic for the Washington Daily News.

Juanita Stark to George Gibson, in Phoenix, Ariz., June 12. Bride is contract player at Warners.

Helene Freeman to Edwin Jerome, in Old Greenwich, Conn., June 26. Couple are legit-radio actors.

Doris Dudley to Lt. Dick Leahy, June 20, at Santa Monica. Bride is stage and screen actress, and daughter of Bide Dudley, theatrical columnist.

Mildred Anker to Rube Bernstein, in New York, June 13. Bride is assistant treasurer of Barrymore theatre, N. Y. ('Tomorrow the World'); he's company manager of one of the 'Junior Miss' road companies.

Dry Threat Scares Wets

Continued from page 1

overnight. One is the Bryson Bill to curb absenteeism by making dry all areas within 'reasonable distance' of war plants. Inasmuch as there's a war plant in nearly every corner of this country, that means Prohibition everywhere.

Another is the former Shephard Bill, now being sponsored by Senator Lee O'Daniel, of Texas. This measure asks for a drying-up of all areas within the vicinity of Army and Navy camps and bases. With such wordage, this bill also takes in the entire United States at the present time.

Like World War I, when the Drys put over the first Prohibition, the bluenoses this time are far better organized for propaganda and lobbying than the wet interests. One important factor in the Drys' campaign is the failure of urban centres to realize the potency and influence of the Women's Christian Temperance Union, Anti-Saloon League, Board of Temperance & Morals of the Methodist Church, and other dry organizations, in the hinterlands, notably the south. A city-dweller, told that the country is again on the verge of Prohibition, pooh poohs the idea, but it's a startling fact that Alabama is already very close to going dry; ditto Texas, with sentiment for Prohibition gaining in Georgia, Florida and other southern states.

Theatrical Ballyhoo

The Drys are using every argument, plus theatricalism, in gaining their point. A strong lobby in Washington is only one of their weapons. Others include the national hullabaloo about juvenile delinquency, the Drys blaming this on the juves' quick ability to get booze when and where they want it. The dry organizations use lurid melodramas, played straight and usually in churches. One is 'I Made My Son a Criminal'; another, 'A Drunken Criminal'; a third, 'From Cliff to Abyss.'

Local and visiting talent are cast in these plays, which pull no punches in indicting liquor for virtually every crime and sin in the books. Often officials of some Dry organization play leading roles in the mellers, as, for instance, the appearance in Joplin recently of P. A. Tate, state superintendent of the Anti-Saloon League of Missouri, in 'I Made My Son a Criminal.'

Even Anti-Jive

The Drys are even distorting the swing music fad to serve their purpose. A recent editorial in the National Voice, oldest Dry weekly, stated:

'Not content with teaching our young people to drink so they may know their capacity, and to smoke cigarettes loaded with white metallic arsenic, which leads many to become 'dope' addicts, the morals of the young are being attacked by process of 'jazzing up' our music.' By the latter the editorial meant hymns.

It is claimed by Allied Liquor Industries that the prohibitionists' board of strategy met only the other day in Washington to map plans for intensification of their drive. A three-pronged attack to effect prohibition was decided upon. It is:

(1) To direct attention to the rise in juvenile delinquency and to blame it all on liquor.

(2) To emphasize weekend absences from work and Monday morning sickness, with the charge that this is due to over-drinking in smoke-filled cabarets and night clubs.

(3) To make an 'effort' to protect 18-year-old draftees from 'liquor and prostitution' in the vicinity of military establishments.

As an industry effort to counteract this type of propaganda, Allied Liquor Industries has long been 'policing' bars and saloons, plus its own goodwill program aimed at the general public, especially in those territories where the Drys are strongest. Where and when the Allied Liquor Industries gets word of a bar clipping customers, or selling liquor to patrons obviously stewed, it makes an effort to make the barroom operator change his tactics. If the 'nice way' fails, then the industry group asks the State Liquor Control Board to take action.

Persuaders

John J. Sullivan, formerly deputy police commissioner in N. Y., then in charge of cabaret and night club licensing, is in charge of that phase of Allied's program. Tom Donovan, Allied's counsel, is also actively concerned with that and, through his executive capacity with the N. Y. City Defense Recreation Committee, has the close cooperation of Army and Navy authorities. When either of the latter branches receive a complaint about a bar clipping servicemen, or 'feeding' them more than their capacity of liquor, it's immediately passed on to Allied for action.

The American Hotel Assn. is likewise lending a hand in counteracting the Drys' propaganda. Robert K. Christenberry, v.p. and managing director of the Astor, N. Y., is chairman of the Temperance Committee of the hotel association, and in that capacity has been stumping for temperance, but not Prohibition. Christenberry is preparing a symposium of what the hotels are doing to promote temperance and moderation.

Also an important factor in the liquor industry's campaign is a reminder to the public of the speakeasies and gangsterism that attended Prohibition. Also the poison and rotgut that was sold in the name of liquor—and killed, maimed and blinded more people than were military casualties in World War I.

Vandalism

Continued from page 15

jail on charges of assault with intent to kill. The sailor was said to be in a fair condition. He was stabbed in a fight that followed the appearance of the reat-pleat dandies in the night club.

The zooter gang 'burst into the place and began to beat up everyone in sight,' officers reported.

L. A.'s Drive

Los Angeles, June 22.

Enforcement of a 9 o'clock curfew for youngsters in the city's campaign against juvenile delinquency sent police through Main street theatres Sunday (20) night. Dragnet brought in 17 teen-agers who explained they were 'just killing time.'

Police said most of them were sound asleep.

Omaha Theatres' 8 P.M. Curfew

Omaha, June 22.

Mayor Dan Butler and city council have expressed interest in the latest move of the downtown theatres to stop or at least check juvenile delinquency. Theatres bar children under 15 after 8 p.m. Move made to keep kids off streets late at night. The council is now considering a curfew for about 8 o'clock.

Move is made because of troops of kids on streets late at night performing depredations, insulting night crowds, throwing rocks at cars and trams, etc.

Juvenile authorities say situation is worst in history. Theatres all willing to do their share even to barring youngsters entirely if it will help.

BIRTHS

Mr. and Mrs. Sid Weiner, son, June 15, in New York City. Father is with Warner theatre circuit staff.

Mr. and Mrs. Robert Leiber, son, in Pittsburgh, June 14. Father manages Paramount, Braddock, Pa.

Mr. and Mrs. Charles Schiffhauer, son, in Pittsburgh, June 10. Father manages Strand, Greensburg, Pa.

Pvt. and Mrs. L. Cavalucci, daughter, in Pittsburgh, May 30. Mother is the former Frances Marr, of RKO exchange in that city.

Mr and Mrs. John Hays, son, in Hollywood, June 12. Father is film cutter at RKO.

Mr. and Mrs. Leslie Raddatz, twin sons, June 11 in Hollywood. Father is NBC picture editor there.

Mr. and Mrs. Albert Kramer, daughter, in Los Angeles, July 18. Father is auditor for Sol Lesser.

Mr. and Mrs. Robert Baldwin, daughter, in Hollywood, July 18. Mother is Cecilia Parker of the Andy Hardy series. Father is screen actor.

Mr. and Mrs. Gil Golden, son, at Roscoe, N. Y., June 14. Father is advertising manager for Warners at the homeoffice.

Mr. and Mrs. Ernest Lange, daughte , at Medical Center, N. Y. Father is a member of the playdate department of Warner Bros.

Mr. and Mrs. Van Heflin, daughter, June 20, in Los Angeles. Mother is the former Frances Neal, film actress. Father is stage and screen actor, now in service.

Mr. and Mrs. Harold Coulter, son, June 19, in Hollywood. Mother is former Betty Boyd, film actress. Father is technical advisor on filming of army pictures.

Mr. and Mrs. John Root, son, June 12, in New York. Father is a stage designer; mother is actress Margaret Mullen.

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